

THE MOVING PICTURE WORLD



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MOVING PICTURE WORLD

THE FILM
INDEX

EXHIBITORS'
GUIDE



Scene from "The Cup of Chance" (Knickerbocker).

Post Office Box 226
Madison Square Station

NEW YORK

17 Madison Avenue
Telephone Madison Square 3510

EDWIN THANHOUSER

PRESENTS

THE FILMED VERSION OF OSCAR WILDE'S LIFE STUDY

The PICTURE OF DORIAN GRAYAN EPIC
OF THE PACE
THAT
KILLSA TRAGEDY
OF HUMAN
WEAKNESS**"THIS IS THE PICTURE OF MY SOUL"**

So cries Dorian Gray as his frenzied mind's-eye sees the havoc wrought by his life of gaiety and dissipation. He sees himself as you see him here—look at him closely! Isn't it a terrible change? Can you just picture what a thunderously mighty story it is? With Harris Gordon playing the lead, this fascinating tale is given a real Thanhouser presentation—consistent staging, consistent acting, and—general **THANHOUSER**

CONSISTENCY!

Released in two reels,

Tuesday, July 20th

"HIS TWO PATIENTS"

The young doctor speaks to the little cripple—"Drop your crutch and come to me!" Lo and behold, she obeys! Is it the voice of science, or is it the voice of love? Harry Benham and Grace DeCarlton tell the story so sweetly and powerfully that they take a new grip on your love for them.

Released in one reel,

Sunday, July 25th

**FALSTAFF COMEDY**

Edwin Thanhouser Presents

"P. HENRY JENKINS and MARS"

The Helmet of Mars makes a lion of a lamb. P. Henry Jenkins is a lamb, and Mars sends his messenger, Mercury, to bestow his helmet on the weakest of cowards. Poor old hen-pecked Jenkins is that man, and with the strength of the War-God in his heart, he proceeds to turn the tables on all those who had been making life miserable for him. Riley Chamberlin makes it a howling success.

Released in one reel,

Friday, July 23rd

THANHOUSER FILM CORP.
New Rochelle, N. Y.



BUILT ON A ROCK

BRONCHO



WEDNESDAY, JULY 21

WM S HART IN
CASH PARRISH'S PAL

KAY-BEE



FRIDAY, JULY 23

Howard Hickman & Estelle Allen
THE PLAY OF THE SEASON

DOMINO



THURSDAY, JULY 22

Marshall Ray & Roy LeRoy
THE MAN WHO WENT OUT

KEYSTONE



MONDAY, JULY 19

Ford Sterling, Minta Durfee
& Harry Bernard in
DIRTY WORK IN A LAUNDRY

Released
Exclusively
through the
Mutual Film
Corporation

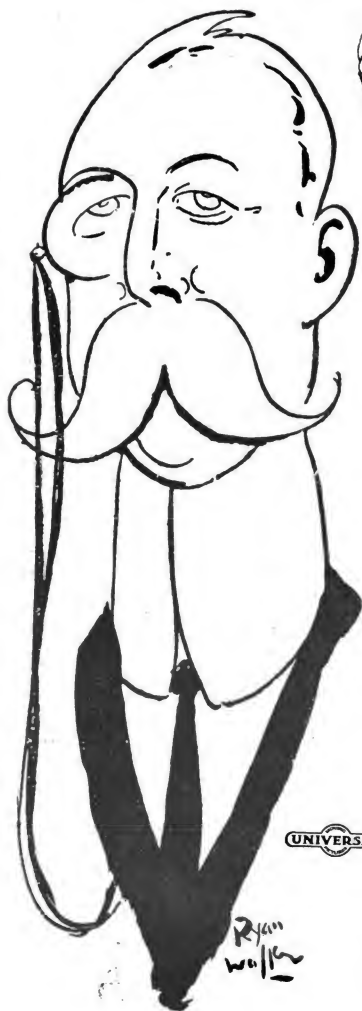
NEW YORK MOTION PICTURE CORPORATION

LONGACRE BUILDING,
42^d STR. AND BROADWAY,

NEW YORK.

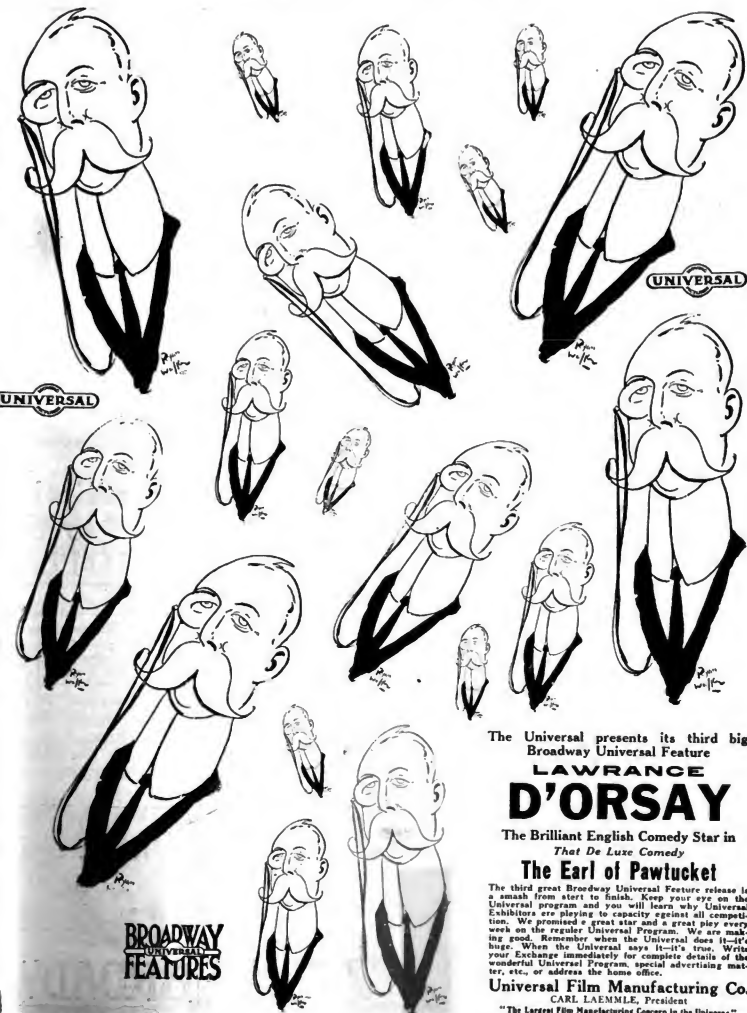
KESSEL & BAUMANN,
EXECUTIVES.

THOS. H. INCE & MACK SENNETT, DIRECTOR-GENERALS



UNIVERSAL

BROADWAY
UNIVERSAL
FEATURES



The Universal presents its third big
Broadway Universal Feature

LAWRENCE D'ORSAY

The Brilliant English Comedy Star in
That De Luxe Comedy

The Earl of Pawtucket

The third great Broadway Universal Feature release is a smash from start to finish. Keep your eye on the Universal program and you will learn why Universal Exhibitors are playing to capacity against all competition. We promised a great star and a great play every week on the regular Universal Program. We are making good. Remember when the Universal does it—it's huge. When the Universal says it—it's true. Write your Exchange immediately for complete details of the wonderful Universal Program, special advertising matter, etc., or address the home office.

Universal Film Manufacturing Co.

CARL LAEMMLE, President

"The Largest Film Manufacturing Concern in the Universe"

1600 Broadway - New York

DIRECTION OF
OTIS TURNER

-is without
greater
Hobart

No mere description
can do justice to this
GREAT PHOTO-PLAY

Among all the great stars of filmdom no name shines with greater brilliance than that of Hobart Bosworth—actor of supreme ability; producer par excellence, noted alike for the strength of his stories and the marvelous artistry of their production. To place a BOSWORTH feature on the Regular

Universal Program is an ever-unparalleled in the annals of the film industry.

BROADWAY

Scarlet Sin
 I doubt one of the
 features I ever made
 Universally Yours
Bosworth

Mr. Bosworth's statement quoted
 above, stamps this great feature as a
MARVELOUS MASTERPIECE

In this beautiful, heart interest play of lights and shadows; of human passions and emotions; of an erring wife and a great-hearted husband, there is a never ending succession of scenes that will reach the very depths of your being. In the spectacular mine explosion scenes there are thrills that will captivate any audience. The entire production will bring your audiences back to see the next Broadway Universal Feature, and the next and the next. Get in touch with your Exchange instantly. Get the full particulars of the marvelous Universal Program and the very slight extra expense that insures you a great Broadway star or play on the Regular Universal Program EVERY WEEK. Write or wire your Exchange instantly or

Universal Film Manufacturing Company

CARL LAEMMLE
 President

"The Largest Film Manufacturing Concern in the Universe"

1600 BROADWAY

NEW YORK



FEATURES



NEAL OF THE NAVY

Coming
with

Lillian Lorraine
and **WILLIAM COURTLEIGH, Jr.**

"The Time has come," the public said,
"To talk of other things!"

NEAL OF THE NAVY deals with other things than you have been accustomed to in other pictures. It's a great story by William Hamilton Osborne, a tale of patriotism, of stirring adventure and love, and has the U. S. Navy as a background.

It's picturesque, romantic and exciting to the last degree, and you can bet your last dollar that this Pathé Exchange serial will draw and hold the crowds!

The pictures of navy life and scenes are taken with the approval and by the sanction of the Secretary of the Navy.

WATCH FOR IT!

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When pleasure has ceased to please,
when other comedies have proved not
comic — then for you

The PATHÉ-BRAY Cartoon Comedies

The Colonel Heeza Liar comedies
always please!

***The* PATHÉ EXCHANGE inc.**

EXECUTIVE OFFICES
25 WEST 45th ST. NEW YORK



PARAMOUNT

DANIEL FROHMAN
PRESENTS

MARY PICKFORD

IN ONE OF HER
GREATEST
CHARACTERIZATIONS

"RAGS"

by
EDITH
BARNARD
DELANO

IN FIVE PARTS

RELEASED AUG. 2ND

PRODUCED BY THE



FROM RAGS

TO RICHES

FAMOUS PLAYERS

ADOLPH ZUKOR, President

DANIEL FROHMAN, Managing Director

EDWIN S. PORTER, Treasurer and General Manager

Canadian Distributors—Famous Players.

36
FAMOUS
FEATURES
A YEAR

PROGRAM



THE
SUPREME FAVORITE
OF THE SCREEN



IN A
TYPICAL AND POWERFUL
PORTRAYAL



IF YER EVER DARE HIT MY FATHER
AGAIN, I'LL LICK THE HULL LOT OF YEH!



A HAPPY RETURN

FILM COMPANY

Executive Offices
213-229 WEST 26TH ST.
NEW YORK

Film Service, Ltd., Calgary—Montreal—Toronto

36
FAMOUS
FEATURES
A YEAR

PURE GOLD

IS WHAT YOU GET WHEN YOU BOOK

Essanay Photoplays

Essanay has worked out all the dross

It begins with the original story, culling out of thousands of books and manuscripts all that are mediocre, saving only the very best.

These scripts are dramatized by a corps of special writers, criticized and reviewed until they are in perfect form.

All of the artistry of Essanay's directing force is then brought to bear to make these dramas the most beautiful photographic productions possible.

The result is that
Gold Pours Into Your Box Office

"A BAG OF GOLD"

A thrilling drama in which one man suffers for the crime of another. Released July 19.

"THE CALL OF YESTERDAY"

A wonderful photoplay that holds the interest of all. Released July 26.

"BOYS WILL BE BOYS"

By Joseph Byron Totten

A comedy with genuine humor. Released July 27.

"DREAMY DUD"

He Visits His Uncle Dudley's Farm

Living cartoons by Wallace A. Carlson. Released July 28.

"SNAKEVILLE'S TWINS"

A screamingly funny western comedy. Released July 29.

"A MAN AFRAID"

(In 2 Acts)

A psychological study of the human heart. Released July 31.

G. M. ANDERSON
and MARGUERITE CLAYTON

are presented in their latest great western dramas

"Broncho Billy and the Posse"

Released July 23

"Broncho's Surrender"

Released July 30



Trademark Reg.
U. S. Pat. 1907

ESSANAY
"FIRST TO STANDARDIZE PHOTOPLAYS"

1333 ARGYLE STREET, CHICAGO, ILL.



Trademark Reg.
U. S. Pat. 1907

HENRY B. WALTHALL

HAS
MADE
A NEW
SENSATION
IN HIS
FIRST
ESSANAY
PHOTOPLAY
"TEMPER"

In 3 Acts
By H. S. SHELTON



THIS
PHOTOPLAY
IS
WONDERFULLY
ADAPTED
TO BRING OUT
ALL OF
MR. WALTHALL'S
GENIUS IN
PORTRAYING
HUMAN
EMOTIONS

BOOK THROUGH THE GENERAL FILM COMPANY

Mr. Walthall will be featured in both the General Film Company service and that of the V. L. S. E., Inc.

THE LATEST

ESSANAY-CHAPLIN COMEDY

TWO ACTS **"A WOMAN"** TWO ACTS

is the most mirth provoking comedy yet produced by Charles Chaplin, the world's greatest comedian. Be sure you book only the ESSANAY-CHAPLIN BRAND. Released every three weeks through the General Film Company.



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ESSANAY

"FIRST TO STANDARDIZE PHOTOPLAYS"

1333 ARGYLE STREET, CHICAGO, ILL.



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U. S. Pat. 1907

What Every Exhibitor Wants

Is a Photoplay that Appeals to All

"THE BLINDNESS OF VIRTUE"

In Six Acts.

By Cosmo Hamilton

Is wonderfully entertaining; clean, wholesome and uplifting
while frankly revealing sex truths

MOTHERS
FATHERS
SISTERS
BROTHERS

WILL
BRING
THEIR

SONS
DAUGHTERS
BROTHERS
SWEETHEARTS

All Will Want to See It. Featuring

Edna Mayo and Bryant Washburn

"THE WHITE SISTER"

In 6 acts. By F. Marion Crawford

With Viola Allen

The genius of Miss Allen has made this the most wonderful, soul-stirring drama of the year. It is filling all theatres.

"The SLIM PRINCESS"

In 4 acts. By GEORGE ADE

With Ruth Stonehouse

One of the most charming comedy dramas ever screened. Ade's quaint humor appeals to all.

"GRAUSTARK"

In 6 acts. By George Barr McCutcheon

With Beverly Bayne and Francis X. Bushman

The powerful story of a love behind a throne. It never fails to thrill the hearts of all lovers of romance.

BOOK THESE GREAT FEATURES THROUGH ANY OF THE
BRANCH OFFICES OF THE V. L. S. E., INC.

Essanay
"FIRST TO STANDARDIZE PHOTOPLAYS"

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U. S. Pat. 1907



Trademark Reg.
U. S. Pat. 1907



The Majestic Motion Picture Co.

PRESENTS FOR ITS TWO-PART FEATURE

SUNDAY, JULY 25



DOROTHY GISH

TANGLED PATHS

Featuring Francelia Billington and Sam De Grasse, supported by a strong Majestic cast; an excellent drama well produced.

Also on Friday, July 23, a special one reel release featuring

DOROTHY GISH

in "The Little Catamount"

MAJESTIC AND KOMIC GUIDE FOR EXHIBITORS

(In which we try to tell only the truth about all Majestic and Komic releases)

A TEN-CENT ADVENTURE (1 Reel Majestic). Release date Tuesday, July 13. A child story with melodramatic finish, played by the Majestic juveniles and other regular Majestic players. George Stone negotiates a loan in the bank, with the result that he becomes the instrument by which three bank burglars are caught.

THE MYSTIC JEWEL (2 Reel Majestic). Release date, Sunday, July 18. Featuring Signe Auen, Lucille Young, Charles West and Spottiswoode Aitken. The mysterious death of one of two brothers is solved by the deductions of the scientific detective.

A CHASE BY MOONLIGHT (1 Reel Komic). Release date Sunday, July 18. Featuring Fay Tincher. An amusing story in which Miss Tincher gets herself into a strange predicament while hurrying after the police.

THE RUNAWAYS (1 Reel Majestic). Release date, Tuesday, July 20. A juvenile comedy drama by the Majestic juvenile company, of unusual dramatic ability and human interest.

THE LITTLE CATAMOUNT (1 Reel Majestic). Release date Friday, July 23. Featuring DOROTHY GISH in an excellent character part. A maid of the hills, with her wild nature tamed, finds in a stranger her future mate.

TANGLED PATHS (2 Reel Majestic). Release date, Sunday, July 25. Featuring Francelia Billington and Sam De Grasse. The young lover supposed to have been killed, returns in time to claim his sweetheart.

SAFETY FIRST (1 Reel Komic). Release date Sunday, July 25. A Komic number of exceptional novelty and comedy interest. The crooks are foiled by the clever detective.

LOBBY DISPLAY

New poses of Majestic and Komic players in sizes up to 5 feet high. Prices and particulars on request.

MAJESTIC MOTION PICTURE COMPANY

Studios: 4500 Sunset Blvd.
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New York, N. Y.



ABOVE ALL QUALITY

MUTUAL PROGRAM


PARAMOUNT

JESSE L LASKY IN ASSOCIATION WITH **DAVID BELASCO**
PRESENTS

THE ILLUSTRIOUS BROADWAY DRAMATIC STAR



LAURA HOPE CREWS

IN A PICTURIZATION OF
MR. BELASCO'S SUPREME
MODERN AMERICAN SUCCESS

THE FIGHTING HOPE

BY
WM J. HURLBUT



RELEASED THROUGH
PARAMOUNT
PICTURES
CORP.
JULY 19-



CANADIAN DISTRIBUTORS, FAMOUS PLAYERS FILM SERVICE, LTD.
MONTREAL TORONTO CALGARY


LASKY

JESSE L. LASKY

120 WEST 41ST STREET

JESSE L. LASKY Pres.

SAMUEL GOLDFISH

PROGRAM



THE COMBINATION OF
JESSE L. LASKY AND DAVID BELASCO.

MEANS

THE SUPREME UNION OF DRAMATIC GENIUS
AS EXPRESSED ON STAGE AND SCREEN.
A NEW ERA IN THE PHOTOPLAY THEATRE,
CIVILIZATION'S FOREMOST MEANS OF
ENLIGHTENMENT, IS REACHED BY SUCH
SUPERB PRODUCTIONS AS

"THE ROSE OF THE RANCHO."

ALL STAR LASKY-BELASCO CAST IN "THE GIRL OF THE GOLDEN WEST."

BLANCHE SWEET IN THE WARRENS OF VIRGINIA

EDITH WYNNE MATTHISON IN "THE GOVERNOR'S LADY AND

ALL STAR LASKY-BELASCO CAST IN "THE WOMAN"

AND NOW FINDS ITS ULTIMATE
EXPRESSION IN THE MAGNIFICENT
PICTURIZATION OF

LAURA HOPE CREWS

IN

DAVID BELASCO'S MASTERPIECE

THE FIGHTING HOPE



FEATURE PLAY CO.

NEW YORK CITY

Treas. and Gen. Mgr.

CECIL B. DE MILLE Dir. Gen.

LASKY

Paramount Cooperation

Old as the centuries is the saying "A house divided against itself falleth."

But the Paramount house is one big cooperative family. The exhibitor, exchange man, distributor and producer all work together as a unit. One is as important as the other in the making of success.

The criticisms and recommendations of the Paramount exhibitor are depended upon by the producer in selecting his subjects.

The exchange affords protection to the exhibitor and insures him the exclusive use of Paramount Program for his community.

The Paramount company gives its exhibitors a high grade program reinforced by un-equalled cooperation **plus** a national advertising campaign to build a clientele.

A trinity of irresistible power for success.

Do **you** belong to the Paramount family?

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Paramount Pictures Corporation.
ONE HUNDRED AND TWENTY
 WEST FORTYTH STREET
 NEW YORK, N. Y.



Paramount

PRESENTS

VIOLET HEMING

and an all star cast
in

The Running Fight

By William Hamilton Osborne

Great political and financial
novel dramatized in film.

***The romance of this tale
and its unusual plot places
this picture in the front rank
of remarkable productions.***

Violet Heming is the well-
known Broadway star and has
just finished a long run in "Under
Cover" at one of the leading
theatres.



Release Date July 15th

Our nearest exchange will gladly give all details.

Write today.



Paramount Pictures Corporation
ONE HUNDRED AND TEN WEST FORTYTH STREET
NEW YORK, N.Y.



Real, Red-Blood Thrills!

**The Thrills
That Make
You Shiver
As You
Watch**

Every chapter of "The Diamond From the Sky" is fairly bursting with thrills—logical thrills—thrills that are true to life! In chapter 12—appearing now at leading theatres—a giant oil well is exploded. There, right before your eyes, *it becomes a gusher!* In chapter 13 you see "The Diamond From the Sky" held *fast in the tentacles of an octopus!* In chapter 14 is staged the greatest thrill imaginable—a stage coach filled with people *plunges from a cliff!*

**The
Stage Coach
Plunges
Over the
Cliff!**



THE DIAMOND FROM THE SKY

A Picturized Romantic Novel by Roy L. McCardell

You exhibitors who have not booked "The Diamond From the Sky," for Heaven's sake, act NOW! Seize this great money-making opportunity. A new two act chapter is released each week. Are you seeking a constant crowd-getter for these hot summer months? Then book "The Diamond From the Sky." Your patrons know about the great \$10,000 prize for a suggestion for a sequel to this wonderful photoplay.

For booking information write, wire or see at once the North American Film Corporation representative at your nearest Mutual Exchange, or write or wire us.

NORTH AMERICAN FILM CORPORATION

JOHN R. FREULER, President

Executive Offices: 71 West 23rd Street, New York City

North American Representatives at Every Mutual Exchange in America





American Film Mfg. Co. Releases

The Newer Way

A Two Part "Flying A" Drama—Released July 26th

A story that is new and different—electricity is harnessed as a farm hand with results that are highly amazing. **Vivian Rich** and **Joseph Galbraith** are at their best in this romantic and enjoyable photoplay. Your patrons will be wild about "The Newer Way."

Directed by Reaves Eason

Betty's First Sponge Cake

An American "Beauty" Comedy-Drama—Released July 27th

Betty buys a dozen sponges and bakes her first cake—pity the poor preacher who eats it! He swells like a toy balloon.

Neva Gerber and **Webster Campbell** play the laugh-compelling leads.

Directed by Archer MacMackin

The Deception

A Single Reel "Flying A" Drama—Released July 28th

A romance proving that "where ignorance is bliss, 'tis folly to be wise." Featuring **Winifred Greenwood** and handsome **Edward Coxen**.

Directed by Henry Otto

After the Storm

A Single Reel "Flying A" Drama—Released July 30th

Featuring **Vivian Rich**, **Harry VonMeter** and **Walter Spencer**—How a girl stays "right" amid squalid and crime-steeped surroundings.

Directed by Reaves Eason

Book American Film Productions—They Assure Box Office Prosperity.

Distributed throughout the United States
exclusively by Mutual Film Corporation

AMERICAN FILM MFG. CO.
CHICAGO, ILL.



To Exchanges and State Right Buyers

There seems to be a most phenomenal interest throughout America to obtain the rights of the

Lincoln Cycle

It is most natural. It is the most stupendous dramatic offering in all the annals. If you wish to obtain information, we should be pleased to hear from you and shall listen to any proposition you may have to make. We shall announce our definite connections with the exchanges on or about August 1st.

Charter Features Corporation

Makers of Features in Series

110 West 40th Street, New York

BENJAMIN CHAPIN, Inspirer.

WANTED DIRECTOR



to work with and in co-operation with the directorate staff and to assume charge of specific divisions of the production in an executive capacity.

The "Cycle of Lincoln Plays" is a series of from 4 to 9 reel features—each a definite play—and for the preparation of the latter units of the "Cycle" we require the services of a Director of the most pronounced ability to take one of our companies to various parts of the country while others of our companies are working in the East.

The man we want may or may not have a big name but it is highly likely that he will, for we are ready to pay a salary for the best brains in America.

Ambition, initiative, dramatic ability, integrity, judgment, are what will determine our choice.

Apply by letter, which will be held in strict confidence, to CHARTER FEATURES CORP., 110 West 40th Street, New York City.

WANTED

2 MORE SCENARIO EXPERTS

America's Best Picture Brains



Our Scenario Editorial Board finds itself in need of two editorial geniuses to take charge of new developments of the Lincoln Cycle of Plays.

In the dramatizing of this most stupendous moving picture effort, which is in reality, a succession of 4 to 9 reel features, such a definite play—versatility of treatment is required, if only for the benefit of the various viewpoints.

Reputation is desired but youth may be no disadvantage. What we want is brains, judgment, ingenuity, enthusiasm and the ability to measure up to the high standards of the rest of the combination that are here to put over the "Cycle" in its entirety in as big a way as its first productions.

The men we take will probably be those now holding down executive positions in similar capacities, whose salaries are as big as any paid in the motion picture industry. We want men who can earn headline prices.

Apply by letter, which will be held in strict confidence, to the CHARTER FEATURES CORPORATION, Scenario Department, 110 West 40th St., N. Y. C.

FIRST PRODUCTION "OLD ABE"

The pioneer adventures of Grandfather Lincoln and Daniel Boone

A stirring, melting, exciting story of the wild pioneer days of Baby America. Benjamin Chapin plays Lincoln's grandfather and early in the production plays that of the President himself. He tells his story. "Old Abe" is 5 reels. Every inch of it real meat and genuine excitement. There is not an eighth of an inch padding.

There is not a moment when you yourself, Mr. Exhibitor, will not be held spellbound, sophisticated as you may be. Release date on "Old Abe" will be announced in the next issue of the Moving Picture World. No order received before August 1st, in order that the entire field may have ample opportunity to learn the full details of the entire CYCLE so that exclusive arrangements may be made with the best people to every territory throughout the country.

Charter Features Corporation

Makers of Features in Series

110 West 40th Street, New York

BENJAMIN CHAPIN, Inspirer

Forty men helped us build this Series

Working along the theory that two heads are better than one, we got FORTY men to help us build this series!

Forty men whose positions with such hotels as the McAlpin and Buckingham, of New York City; Auditorium Hotel, Chicago; Hotel Jefferson, St. Louis; Hotel St. Francis, San Francisco; Hotel Savoy, Kansas City; Hotel Mason, Jacksonville, etc., enabled them to supply us with the material upon which we based

THE MYSTERIES OF THE GRAND HOTEL

Said one of these men: "Mysteries far more remarkable than those contained in the most absorbing plays or books are matters of frequent occurrence in large hotels." To prove his assertion, he gave us the details of a mystery which had engrossed the attention of his organization—a mystery so unusual, so out of the ordinary, that we made it the basis for Episode No. 1.

THE STRANGLER'S CORD

Here is what the Dramatic Mirror had to say about this production the other day:

"In the weekly mysteries, near mysteries and never-to-be mysteries this real hotel mystery, the first of a series of hotel mysteries under the caption of "Mysteries of the Grand Hotel," strikes us as being the best we have seen in a long time. . . . The picture is remarkable further, for its fine settings. The hotel lobby is the celebrated one which was designed by a theatrical architect, and lives up to expectations."

"The best we have seen!"—isn't this the Series YOU want? It's in your REGULAR SERVICE! Lest your competitors get the bookings you want arrange NOW for the

**TWELVE WEEKLY TWO-ACT EPISODES
COMMENCING WEDNESDAY, JULY 21st**

Special 1, 3 and 6-Sheet, 4-Color Lithographs

KALEM COMPANY

235-39 West Twenty-Third Street

New York City



**---he has played Don Caesar upwards of
350 times upon the legitimate stage!**



W. LAWSON BUTT

Probably no other living player has appeared in the role of Don Caesar as often and with such success, as this distinguished star. One of the most popular English players, Mr. Butt has enacted this character upwards of three hundred and fifty times abroad. He has also appeared with Sir Beerbohm Tree, at His Majesty's Theatre, in such productions as "Ulysses," "Herod," "Twelfth Night," and opposite William Gillette in "Sherlock Holmes," at the Lyceum Theatre. Among Mr. Butt's Broadway appearances were, "The Garden of Allah," at the Century Theatre, and opposite Margaret Illington in "The Lie," at the Harris Theatre.

In the
Four-Act



Feature
Production

Don Caesar de Bazan

Released in Regular Service, Monday, July 26th
Special 1, 3 and 6-sheet 4-color Lithographs

KALEM COMPANY

235-39 West 23d Street, New York City, N. Y.





WORLD FILM

LEWIS J. SELZNICK



CLARA KIMBALL YOUNG

MARRYING MONEY

This most charming screen star in a delightful comedy drama of modern-day life. Supported by a capable cast including

CHESTER BARNETT
—A SHUBERT FEATURE—

HOME OFFICE 130 West 46th Street New York



CORPORATION

Vice Pres. & Gen. Mgr.



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WARWICK



HOLBROOK
BLINN

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Unbeatable Attractive Features
for the
Summer Season
Well Known Stars in
Big Virile Plays*

July 19th Martha Hedman in "The Cub" with John Hines
July 26th Clara Kimball Young in "Marrying Money"
Aug. 2nd Reine Davis in "Sunday"
Aug. 9th Robert Warwick in "The Stolen Voice"
Aug. 16th Vivian Martin in "The Little Dutch Girl"
Aug. 23d Jose Collins in "The Imposter"
Aug. 30th Holbrook Blinn in "The Ivory Snuff Box"
Sept. 6th Alice Brady in "The Renegade"

*A Line up That Will
Even Beat the Weather*



VIVIAN
MARTIN



ALICE BRADY

Phone DRYANT 4020 BRANCHES EVERYWHERE

THOS. H INCE FEATURE

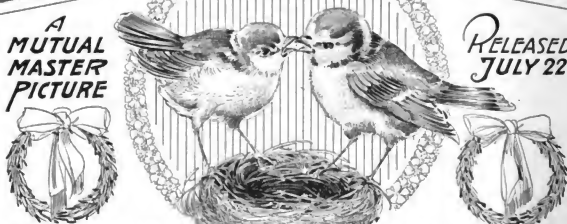
THE MATING

IN 5 PARTS
WITH
BESSIE BARRISCALÉ



A
MUTUAL
MASTER
PICTURE

RELEASED
JULY 22



THE MATING

DORIS WILLARD, THE DAUGHTER OF A VILLAGE MINISTER, ACHIEVES THE REALIZATION OF HER GREAT DREAM, A YEAR AT COLLEGE. DORIS, ALTHOUGH A VERY SWEET, PRETTY GIRL, IS GREATLY HANDICAPPED BY HER CLOTHES, WHICH ARE FRUMPY AND OLD, WORN, HER DRESSES AND HAT HAVING BEEN MADE BY A VILLAGE DRESSMAKER AND MILLINER AND SHE LOOKS AS THOUGH SHE HAD STEPPED OUT OF A PHOTOGRAPH ALBUM OF THIRTY YEARS BACK. ON HER ARRIVAL AT COLLEGE SHE IS EYED BY THE OTHER GIRLS WITH CONCEALED AMUSEMENT AND CURIOSITY AND SOON REALIZES THAT SHE "DOESN'T BELONG." THE GIRLS SHOW HER AT EVERY OPPORTUNITY AND SHE IS DESPERATELY LONESOME AND LONGS FOR COMPANIONSHIP.

THE SATURDAY BEFORE THANKSGIVING WHEN EVERYONE ELSE HAS GONE TO THE BIG PRINCETON YALE GAME DORIS SITS ALONE IN HER ROOM. SHE PICKS UP THE NEWSPAPER AND SEES IN IT A PICTURE THAT GREATLY APPEALS TO HER. IT IS A NEWSPAPER CUT OF "BULLET" DICK ARNOLD, THE UNIVERSAL CHORUS FOR THE "ALL AMERICAN ELEVEN." SHE CONCEIVES A DESPERATE PLAN. SHE THINKS WOODRUFF AT HER COLLEGE KNOWS DICK AND DECIDES SHE WILL MAKE THE GIRLS THINK HE IS IN LOVE WITH HER. SHE WRITES A NOTE TO HERSELF TO WHICH SHE SIGNS DICK'S NAME. THE NOTE IS A PROPOSAL OF MARRIAGE. THIS SHE DROPS ON THE PORCH OF THE GIRLS' HALL AND IT IS PICKED UP BY ONE OF THE GIRLS WHO READS IT TO THE BUNCH. DAISY ARNOLD, THE UNDISPUTED RULER OF THE "BEAUTY SQUAD," WILL NOT BELIEVE THAT DICK KNOWS DORIS AND WRITES TO HIS SISTER ELEANOR, ASKING BOTH HER AND DICK DOWN FOR THE HOLIDAYS. IN HER LETTER SHE TELLS ELEANOR ABOUT DORIS CLAIMING DICK HAS ASKED HER TO MARRY HIM. DICK SEES THE LETTER AND HE AND HIS SISTER ACCEPT THE INVITATION. WHEN DICK SEES DORIS, HE BEGINS TO HELP HER OUT IN HER DECEPTION. DORIS IS PLACED IN THE RECEPTION GIVEN IN ELEANOR'S AND DICK'S HONOR, BUT WHEN SHE IS INTRODUCED TO DICK HE SAYS, "WHY SURE, WE ARE OLD FRIENDS," AND DAISY AND HER FRIENDS ARE MUCH DISAPPOINTED. THEIR PLAN FOR HUMILIATING DORIS HAVING FALLEN THROUGH.

AFTER MEETING DICK, DORIS IS UNWILLING TO CARRY OUT THE DECEPTION BUT HE INSISTS AND BEFORE HIS VISIT IS OVER THEY ARE MUCH IN LOVE WITH EACH OTHER. DORIS, HOWEVER, REFUSES TO MARRY DICK, THINKING HE HAS ASKED HER OUT OF PITY, BUT THROUGH ELEANOR'S EFFORTS HE MANAGES TO MAKE HER UNDERSTAND THAT HE REALLY LOVES HER.

NEW YORK MOTION PICTURE CORPORATION
LONGACRE BUILDING 42ND ST. AND BROADWAY NEW YORK KESSEL & BAUMANN EXECUTIVES

Pictures With the Punch!

LUBIN

Photoplays in 1, 2 and 3 Acts With
FAMOUS STARS
Will Fill Your Theatre

JULY RELEASES

- July 26 **THE EARL'S ADVENTURE**, a one-act drama of unusual intensity; featuring **Thurston Hall** and **Ethel Clayton**.
- July 27 **SUSIE'S SUITORS**, a riotous one-act farce, and **AFRICAN HUNT**, one of those sidesplitting cartoon comedies.
- July 28 **THE DEAD SOUL**, in three superlatively powerful acts; featuring **George Routh**, **L. C. Shumway** and **Eleanor Blevins**. One of the strongest plays put out in months.
- July 29 **THE GOLD IN THE CROCK**, a two-act drama of the northwest lumber regions, with **Edgar Jones**, **Josephine Longworth** and **Phyllis May**.
- July 30 **THE CALL OF MOTHERHOOD**, an exquisite picture in one act, with **Crane Wilbur**, **Mary Charleson**, **Rosetta Brice**, little **Dorothy DeWolf** and **Zoe Lewis**.
- July 31 **BILLIE'S HEIRESS**, another screamingly funny **Billie Reeves** farce, taken by the sea waves, with **Mae Hotely** and **Patsy De Forest** in the supporting cast.

THE LAST WORD IN PICTURES

LUBIN

Thomas A Edison Presents
A Picturesque 3-Act Feature of
Gypsy Life, by the Noted Play-
wright, LEE ARTHUR



Bessie Learn

The Emotional Little Leading Lady

and

Carlton King

Sterling Character Actor

in the

3-Act Feature of Adventure

"THE GIRL OF THE GYPSY CAMP"

Ideal little gypsy girl of the open does Bessie Learn make, and picturesque indeed are the locations, etc.—those of real gypsies. Bessie Learn who, in "According to Their Lights," proved herself possessed to an unusual degree of the power to maintain emotional suspense of an intense nature, finds in the little gypsy girl, abused by everybody, a happy medium for the sympathetic little girl impersonations she does so well.

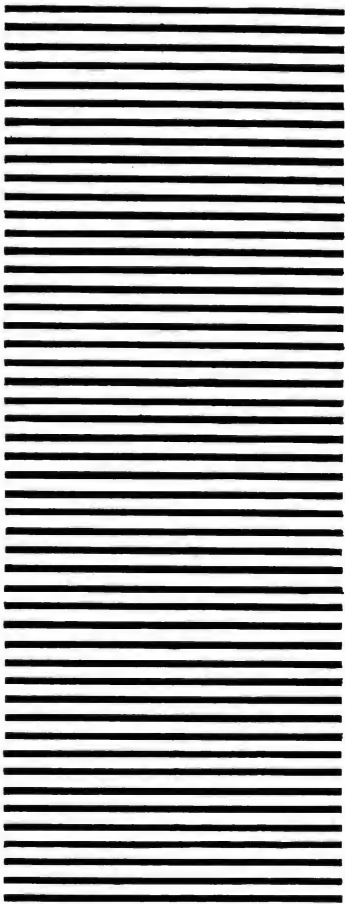
Carlton King, the splendid fanatic of "The Working of a Miracle," is here a capital desperate gypsy lover. Also Charles Sutton, Frank McGlynn, John Walker, and Jessie Stevens.

Breezy Raymond McKee as the tramp in "Poor Baby," a comedy, 1000 feet. Direction, Will Louis. Wednesday, July 28th.

Bigelow Cooper, Bessie Learn and Edward Earle in the one-act drama, "The Bedouin's Sacrifice." Direction, Harry Besumont. Saturday, July 31.

4-Act Features of Realistic Power on Alternate Fridays

General Film Company's *Regular Service*



Millions may go
A long way
Toward making
A good program.
But all the money
In the world
Will not produce
Pictures
That pay you profits
Unless backed up by
Brains,
Knowledge and
Experience.

The General Film
Program is backed up
By brains, knowledge,
Experience
AND MONEY BESIDES.
ASK ANYONE.

GENERAL FILM COMPANY

Every time
You hear of something new
You can be sure
It is something old
To The Vitagraph

It is easy enough
For others
To claim credit
For something new
But the production
Is what counts
In the end.

"THE GODDESS"

Is one of the few
Productions in chapters
That has in every way
Lived up to
Its advertising claims.

"THE GODDESS" pleases your patrons more
With every succeeding chapter.
This means money to you.

THE VITAGRAPH COMPANY OF AMERICA

EXECUTIVE OFFICES
EAST 15TH ST. & LOCUST AVE., BROOKLYN, N. Y.
NEW YORK CHICAGO LONDON PARIS

VITAGRAPH

"The Highwayman"

Comedy MONDAY, JULY 19
 "Fiery steeds" and daring deeds enable Billy to overcome his huge rival. He elopes with his girl and Pa is glad to bestow his blessing on his "hero" son-in-law. Presenting WALLY VAN, NITRA FRAZER, ALBERT RUCCARDI and HUGHIE MACK.

"The Lorelei Madonna"

Three-Part Drama. Broadway Star Feature
 TUESDAY, JULY 20
 A dramatic masterpiece of how a young artist found his ideal "Madonna" model in the person of a modern Lorelei and social parasite. Ending in a sublime picture of happiness. An all star cast of Western Vitagraph players.

"Following the Scent"

Comedy WEDNESDAY, JULY 21
 His jealousy and suspicion aroused, he scents a scandal. He makes himself ridiculous until he discovers the absurdity of his mistrust. MR. and MRS. SIDNEY DREW are the principals.

"All On Account of Towser"

Comedy THURSDAY, JULY 22
 The dog who filled the coal bin meets an untimely death. It results in a double elopement, much fun, more showers of anthracite and complete happiness for all. An all star cast of Western Vitagraph players.

"Mr. Bixbie's Dilemma"

Comedy FRIDAY, JULY 23
 He gets locked out in his nightie and then gets locked in. He stirs up the whole town and finds himself in a worse predicament than before. WILLIAM SHEA as Mr. Bixbie.

"A Pair of Queens"

Two-Part Comedy SATURDAY, JULY 24
 From a department store they are promoted suddenly to the wealthy class. Envy and strife follow. They don't speak as they pass by—in their autos. The big comedy four—FLORA FINCH, KATE PRICE, WILLIAM SHEA and HUGHIE MACK.

Six a Week, Including a Three-Part Broadway Star Feature

Comedy "MR. JARR'S BIG VACATION" Monday, July 26
 Two-Part Drama "THE RED STEPHANO" Tuesday, July 27
 Comedy "THE MISSING CLUE" Wednesday, July 28

Comedy "CUTEY, FORTUNE HUNTING" Thursday, July 29
 Comedy "SOME DUEL" Friday, July 30
 Three-Part Drama. Broadway Star Feature, Saturday, July 31

VITAGRAPH ONE, THREE AND SIX-SHEET POSTERS.

THEY KEEP ON DOING IT

CLEVELAND THEATRE AND AIRDOME
 Pitkin Ave. and Cleveland St.

Vitagraph Co. Brooklyn, N. Y., June 29, 1915.

Dear Sirs:—

I am an exhibitor and I am showing all the Vitagraph releases including "The Goddess."

Yours respectfully,

S. RINZLER.

The
VITAGRAPH CO. OF AMERICA
 East 15th St. and Locust Ave.
 Brooklyn, N. Y.



HAL FORDE

"THE INTERNATIONAL STAR" IN THE THREE ACT MODERN DRAMA

THE MAKER OF DREAMS

A "BROADWAY FAVORITES" FEATURE

Among Mr. Forde's Broadway vehicles, were "Maid in America," at the Winter Garden; "Adele," at the Longacre Theatre; "The Purple Road," at the Liberty and Casino Theatres, and "The Enchantress," opposite Kitty Gordon, at the New York Theatre. The famous star appears in a dual role in this powerful drama.

Released in Regular Service, Monday, August 2nd. Special 1, 3 and 6-sheet, 4-color Lithographs.

A "HAM" COMEDY

THE HYPNOTIC MONKEY

Ham sees—or thinks he sees—Bud transformed into a monkey right before his eyes! What follows is simply crammed with merriment!

Released Tuesday, August 3rd. 1 and 3-sheet, 4-color lithographs for all "HAM" Comedies.

FOR HIGH STAKES

Marguerite Courtot in a Two-Act Comedy Drama

Lord Morcy and his sweetheart looked like easy marks to "American Joe," an international swindler. But the crook learns of his mistake after two reels of laughter and excitement.

Released Friday, August 6th. Get the 1, 3 and 6-sheet, 4-color Lithographs.

THE SECRET CODE

The Third of the Twelve Weekly Two-Act

Mysteries of the Grand Hotel

Here is a story which deals with the violation of the neutrality of the United States. The outcome makes this one of the most remarkable episodes of this series.

Released Wednesday, August 4th. Striking 1, 3 and 6-sheet, 4-color Lithographs.

The SUBSTITUTE FIREMAN

An Episode of the

Hazards of Helen Railroad Series

Taking the drugged fireman's place aboard the Fast Mail, Helen not only saves him his position, but also brings about the capture of his assailants.

Released Saturday, August 7th. Strong 1, 3 and 6-sheet, 4-color Lithographs.

Kalem Company

235-239 West 23rd Street

New York City, N. Y.





J. P. Chalmers, Founder.

Published Weekly by the

CHALMERS PUBLISHING, COMPANY

17 MADISON AVENUE, NEW YORK CITY.

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J. P. Chalmers, Sr. President
J. F. Chalmers. Vice-President
E. J. Chalmers. Secretary and Treasurer
John Wylie. General Manager

The office of the company is the address of the officers.

CHICAGO OFFICE—Suite 917-919 Schiller Building, 64 West Randolph St., Chicago, Ill. Telephone, Central 5099.

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SUBSCRIPTION RATES.

United States, Mexico, Hawaii, Porto Rico and
Philippine Islands \$3.00 per year
Canada 3.50 per year
Foreign Countries (Postpaid) 4.00 per year

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ADVERTISING RATES.

CLASSIFIED ADVERTISING—no display—three cents per word; minimum charge, 50c.

DISPLAY ADVERTISING RATES made known on application.

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(The Index for this issue will be found on page 736.)

Entered at the General Post Office, New York City, as Second Class Matter

Saturday, July 24, 1915

Facts and Comments

IN its issue of June 24, 1911, THE MOVING PICTURE WORLD in an article entitled "The Psychic Force and Value of the Moving Picture" said: "In a year or two we venture to predict the public taste will be molded altogether by the products of the film makers, and thus molded will manifest itself in plain and numerous ways." A theatrical paper took us to task for this modest prophecy, saying it was time for us to come out of the clouds. In its last issue the New York Times prints an interview with Rex Beach in which occur these remarkable utterances: "The motion picture will become the most powerful of all influences for directing public opinion in politics and in everything else." "Even the most prejudiced opponent of the moving pictures will admit that they are becoming more intellectually respectable. * * * Literature is elevating the motion picture."

TO that last sentence we take exception. It might just as well be said that the motion picture is elevating literature. The motion picture is simply a new and unsurpassed medium of expression which is destined to attain heights far beyond our present ken.

WE cannot help endorsing the proposition to tax popularity contests. The idea occurred to the Solons of a small town in Kentucky. Most exhibitors who engage in popularity contests do so against their better judgment, weakly yielding to a silly but vociferous demand.

JUDICIAL wisdom has now formally endorsed the idea that a great legitimate actress may be "a frost" before the camera. The court has refused to grant an injunction against a well-known actress to restrain her from cancelling her contract with one company and going to another. Such injunctions, the court says, are only granted when the artist in question is possessed of extraordinary and well-known drawing powers. To argue that a legitimate artist of this type will, as a matter of course, transfer her greatness to the screen seemed to the court quite illogical. The court must have had expert advice or sad personal experience.

SOMEBODY has come out with a proposition that the little exhibitor ought to be subject to censorship, but that the owner of the big theater featuring great films ought to be exempt. We would like to hit this pernicious doctrine with our 75-centimeter editorial howitzer. Of course, no court would uphold any such bald class legislation.

WHAT would you think of a three sheet showing a woman sitting on a bench with two mysterious arms emerging from the surrounding shrubbery, one arm grasping the woman's throat and the other buried in her hair, while the woman looks as distressed as possible. They are the hands of a strong, sinewy man, whose face and figure are invisible. The reading matter on the poster consists of this question? "Whose Hands." Frankly speaking, we do not know, but would like to propound this counter-question: Whose Brains and Whose Taste? We are informed that the whole film is a "torrent of thrills" concluding with "terrific climaxes and veritable phalanxes of episodic force." Man, you are going back to the stone age of the industry.

TO THE men and women whom Providence has put in positions of power and who are called upon to decide questions involving the motion picture we make this urgent request: Look before you act. Do not preface your statement of hostility against the motion picture with the remark that you have never seen a motion picture and that you do not want to see one. It is so easy to investigate. There are always a few motion picture theaters within easy striking distance. Examine the programs of these theaters and then form your judgment.

IN A decision rendered by the City Court of Yonkers the Aldermanic ordinance against Sunday closing of motion picture theaters is declared invalid. There was nothing for the court to do but to follow the doctrine laid down by the Court of Appeals, which had squarely decided in favor of the legality of motion picture exhibitions on Sunday. The clerical law-prophets who thronged the Aldermanic chamber in support of the ordinance are entitled to another guess. They were quite sure that the Aldermen had it in their power to override the Court of Appeals if needs be by trickery and indirection.

The Laugh On Us

By LOUIS REEVES HARRISON

WE ROAR when the clown throws a wet sponge at the acrobat and hits the ring-master by mistake, partly because the latter has been strutting around in a silk hat, cracking his whip and otherwise offending our egotism, and partly because we take a malicious delight in the mistakes of others. Two brothers are chaffing at the head of a staircase and one slips and falls down the entire length. The one remaining goes into hysterics of laughter—it is a secondary matter with him to ascertain whether his brother is injured. A man chases his wind-blown hat in a devious course, while the rest of us grin from a point of security. The clown, foolish and vulnerable ass that he is, has a close kinship to that part of ourselves which we carefully conceal from our nearest friends, whereas the arrogant ring-master represents our attained aspirations to be the center of attention. We instinctively dislike him because of his airs of importance, whereas the clown represents an inferiority of which some of us are conscious in periods of occasional sanity and is correspondingly popular—he is one of us.

When we emerge from the pure and childish joy of watching men throw things and sit down with unexpected force, we begin to have a rather cloudy suspicion that there may be something funny about ourselves as exemplified in other people. What we are is nobody's business, and it is all right about our playing little parts, just as we attempt to achieve an angelic expression before the mirror—we are trying to live up to the best there is in us, and it adds greatly to our happiness that we can hope people take us for what we seem to be. The brutal truth about us would be rather disconcerting at times. We have only to sit down and dissect ourselves psychologically to find abundant material for comedy.

It may not seem true that we are justified by self-examination in formulating an estimate of all human nature, but it will become painfully apparent in time that we are very much akin to one another. We all know the sensations of hunger and cold, and a large part of masculine effort is given to procuring subsistence and arranging for shelter. Therein lies the beginning of industry, also of avarice. In acquiring from others we have developed a system of exchange and some crude forms of civil justice to settle our disputes. There is nothing particularly complex about man. He is devoting most of his hours in making and distributing appliances for protection against climate, to transportation, to procuring food, to eating, sleeping, buttoning and unbuttoning, fighting, or to entertainment for the eye and ear. When he turns from these at all, as he occasionally does, it is to love woman.

Now it is true man does not love as woman does, for the preservation and perpetuation of life, but with an intense lack of dignity and no overwhelming sense of personal responsibility when he is fully aroused. He may be a lion, a fox, a monkey, or an ass, according to temperament, when he is in love, but he is a rank outsider, and will remain so all his life unless he is fortunate enough to grasp the full meaning of a splendid woman's love. To the fact that he remains in a state of uncertainty most of the time, rarely sure of her and never sure of himself, must we ascribe his fitness for the lead in comedy. There is nothing funnier on the face of the earth than just plain man.

Two popular screen stories—so popular that they were widely imitated—may be cited in illustration. A young

married woman in modest circumstances received a set of sables from a former suitor in Alaska, but feared that her husband might object. She pawned them and told her husband that evening that she had found the ticket. He took her savings and promised to redeem the furs next day. He came home next evening with a moth-eaten set of fox, and she dared not complain, but she did more than that when she visited his office and found his pretty stenographer wearing the sables. Two newly-weds invited their friends to a New Year's Eve celebration and all imbibed too freely of a delicious punch. Next morning, when hubby rushed into the dining room for ice water he had a nervous fit over his inability to remember what occurred after he was caught by his wife kissing their prettiest guest. His agony of mind grew until his wife appeared, a towel around her head, and feebly complained that she could not remember a thing that occurred the night before.

Neither the farce, nor pantomime, nor the antics of the buffoon furnish half the amusement offered by an ingenious comedy of situation which exposes some of the weaknesses of human nature. Man finds it impossible to live up to his own standards. He likes to go with the crowd, and he keeps up a good front. In order to preserve his social status he becomes careful about his morals and his necktie. He wears whatever is the fashion. He does not lunch at an expensive restaurant because the food is better but to make an impression, just as he attempts to establish his relative position by the brand of his motor car. He affects dignity in the office and solemnity on Sunday, and sneaks away for a night off at the French ball under the pretext of having an important business engagement in dear old Philadelphia.

Man may never lose virtue as he does beauty, and his weaknesses have multiplied since the day of Old Adam, but it should not be forgotten that he is a thinking animal, and we may learn to sympathize with him, to like him for his humanness. To show him as he is, to bare his heart and soul, is a higher form of comedy, especially when it is interwoven with tragedy or intense drama. He is better established in our minds as a real human being by revelation of his imperfections, and our hearts may beat the more warmly for him that we are obliged to balance what is good in him against certain obvious defects of character, especially when he is made over by favorable environment. We recognize that circumstances have a great deal to do in forming character, and we rejoice when a man of naturally kind heart and good intentions finds himself lifted from the misery of an evil life by a sudden expansion of opportunity and consequent gain in breadth of view.

In delightful comedy drama may be dispelled many popular conceptions which are without basis and have become entrenched in the human mind through hasty acceptance of superficial knowledge, the kind that Pope called "a dangerous thing." Millions of people are absolutely honest in believing what is absolutely false, and so they will continue to believe until some shock of actual experience makes them sceptical, when they are little better off than before. If they do not subscribe to the form of a faith rather than its spirit, why is Christendom at war? It is not so necessary that all people should be enlightened as that true sources of enlightenment should be open to all. Moving pictures offer the medium one that has no confusion of tongues, not to rearrange native capacity, but to place what is worthy of confidence within the reach of those who really hunger for the truth.

Honest Advertising

By W. Stephen Bush.

MISSOURI lives up to its reputation for skepticism by passing an "honest advertising law." Hereafter the Barons Munchhausen in advertising will be flirting with jail whenever they cross into the state where wanting "to be shown" is the cardinal principle of commercial life.

Is this an auspicious moment for the aforesaid fablers to examine their conscience and to be careful if they cannot be good? How does the situation strike us? Are we in the moving picture field given to mendacious advertising? What, by the way, is "mendacious advertising," the kind which Missouri has just made an offence against the penal laws? For one thing, exaggerated praise is not necessarily mendacious advertising. For the Jones and Smith Unsurpassable Feature Company to say in flamboyant advertisements that their latest production positively eclipses all former productions and successfully defies criticism and is "a sure fire money-getter," is in the eyes of the law just "nuda laus" or naked praise, or pure heated atmosphere.

Talking of The Moving Picture World, have you noticed that the language of our advertisers is remarkably temperate, with perhaps one or two exceptions? The power of the statement in moderation is being recognized, appreciated and put into practise. Exaggeration is an unflattering sign of weakness. People get tired listening to the high Cs in every "ad" and what is worse, they get incredulous. This is especially true in the advertising of films. Nobody, of course, blames a producer for setting forth his wares in the most attractive manner possible. His films cannot be much good if he has little faith in them. We do not mind to hear the tocsin ring on such occasions and, besides, we are right there with the little discounting devices. We know how much it is safe to believe.

Our advice is to adjust your "ad" to the intelligence as well as to the demands of the reader. The average intelligence of the readers of The Moving Picture World is high; they are all practical men, capable of quick discrimination and inquisitive to the onrush of the frantic press agent. Examine our advertising pages and see for yourself whether the advertisers do or do not realize this fact. Which page of advertising do you think will in a run of six or twelve months produce the better results? The page bristling with ever-recurring superlatives or the page which tells the story in a plain but dignified manner?

The greater evil in advertising has been the dispraise of the other fellow. We have from time to time requested our advertisers to abstain from pointing out the defects of all their competitors, while at the same time we encouraged them to emphasize all their own good qualities. We are happy to say that the campaign has borne fruit.

Honest advertising pays best, whether we are in Missouri or in any other part of this laboring old world.

We must not forget that ephemeral advertising cannot be expected to bring any but ephemeral results. The permanent advertiser, the man who has a lasting stake in the industry, is the one to whom the style, method and character of advertising is especially important. He has it in his power to establish a reputation and to gain the confidence of his readers. Herein lies the true secret of all successful advertising. Such confidence can only be gained through truthful, or, in other words, honest advertising.

"The Ultimate Consumer"

By W. Stephen Bush.

THE ultimate consumer," which term is but a scientific perversion of "the picture fan," is not easily fooled. Not only that, but he insists on the best he can get. The vast improvement in the ethical and artistic standards of the motion picture would be unthinkable without the aid and appreciation of "the ultimate consumer." A calm contemplation of this fact ought to lead us in general, and the exhibitor in particular, to this conclusion: Likewise does the future of the motion picture depend entirely upon the ultimate consumer.

We do not believe it probable, but we think it entirely possible that the motion picture may eventually experience a setback in popular favor. We need a whole lot of ambitious, capable and experienced exhibitors to prevent such a setback. The exhibitor, as the final distributor of the films, reacts tremendously on the producer and the exchangemen. There is room right now for a couple of hundred capable exhibitors to push along the upward movement in the industry and incidentally to reap a large material reward for themselves.

There has been a good deal of inertia among exhibitors, the term inertia being but a scientific rendering of the old-fashioned Saxon word laziness. Too many of us imagine that little more is needed than to open up in the morning, send the operator after "the show," and then wait for the receipts to arrive. If they do not arrive as promptly and richly as we expect, we talk scathingly of the low ethical standards of the hateful nearest competitor, concluding perhaps with a futile eulogy of the good old times, "when they were satisfied with two short reels for a nickel."

These are the men that fail. There is no profession within the sphere of amusements or for that matter there is no profession within the range of all human activity which will more thoroughly absorb your talents and your time than the profession of exhibiting motion pictures to the public. There is none more fascinating. There is none more profitable. There is none which requires more originality and persistence. I have talked with dozens of successful exhibitors and I have been struck with the fact that they were dissatisfied in spite of their evident progress and profits.

"Our public," one of them said to me but recently, "will follow us wherever we are capable of leading. Nothing is too good for them and they are willing to pay the price."

There is no country in the world where "the ultimate consumer" is more grateful than right here. He is worth appealing to. Whatever uncertainties there may be in the world of amusements, whatever may be the problems of the producer and the exchangemen, the exhibiting field offers wonderful possibilities to the man who has a genius for exhibition and who does not mind a little early discouragement.

It is at times necessary to create and gather your audience. This always takes time. Whether you are entering upon an entirely new venture or whether you are trying to succeed where another has failed, you must have patience as well as intelligence. I know more than one exhibitor who has achieved success as a builder-up of seemingly forlorn hopes. These men expect that the beginning will be hard. Supremely confident in the ultimate success of their plan, they are not a bit disturbed if the receipts do not show an immediate upward trend.

Kleine-Edison Merger Formed

The Feature Productions of George Kleine and Thomas A. Edison, Inc., Will Be Handled by the Kleine-Edison Feature Film Service—Other Important News Regarding Combined Product.

By James S. McQuade.

THESE are the days of the merging of great film manufacturing interests for the purpose of handling most efficiently their feature products. It was only recently that the V-L-S-E, Inc., was launched, and now the announcement is made by George Kleine that a merger has been formed by Thomas A. Edison, Inc., and himself for the distribution of their combined feature productions. The merger was effected early in June under the title of the Kleine-Edison Feature Film Service.

George Kleine arrived in Chicago from New York Thursday, July 8, and during a remarkable interview said:

"It is due to the personal insistence of Mr. Edison that my name appears first in this title, and it was with the greatest reluctance that I yielded to the wishes of the man whose name stands not only at the head, but, apart from all others, as the founder of motion photography.

"In the midst of so many claims made today by some men who seem to think that if they had not been born moving pictures would have remained an undiscovered art for years to come, it is a matter of great personal satisfaction to me that Thomas A. Edison, the one individual who has most to claim for, and the least to say of, his achievements, should ask me to join the feature productions of his studios and mine. This has taken the form of a feature film service whose quality will be the best that experience, resources and pains-taking care can produce. This service furnished by Thomas A. Edison, Inc., will be apart from the shorter subjects, which will be released through the General Film Co.

"It is the intention of Thomas A. Edison, Inc., to produce a series of feature films that will appeal because of their

activities, whether moving picture machines or films, electric batteries, photographs or records, I have always known Mr. Edison to insist upon quality, and that, by the way, leads to the slogan of this service. 'Quality, not speed and quantity.' We shall adhere to that principle rigidly.

"The Edison output will be a minimum of one feature a month, possibly more, but on no account will it be permitted to let quality suffer through haste or pressure. Eventually the combined output of the Kleine-Edison Feature Film Service will be one feature weekly.

"My present chain of offices will market our combined features exclusively, thus assuring exhibitors a continuance of the prompt and intelligent branch office service I have endeavored to maintain heretofore. More and better features, but each considered as a separate, artistic effort and not as a unit in any set program, will be the aim of the new organization and the keystone of the success which it will seek to deserve and attain.

"Our present plans contemplate an opening of the service on Monday, August 30, with the Edison feature, 'Vanity Fair,' in which Mrs. Fiske is starred. Her fame in the stage play of that name is widely known and needs no comment. We will follow this with one of my recently finished productions, 'The Woman Next Door,' in which Irene Fenwick is featured. Then an Edison, 'The Poor Little Rich Girl,' featuring Viola Dana, to be followed by another of my productions that will feature Frank Sheridan, Paul McAllister, Fania Marinoff and Anne Meredith.

"Realizing the harmful effect upon quality which film issues produced in haste suffer, I have been slow in announcing any increase in my output. The making of a moving picture film is, or should be, a work of art; and, while it may be impossible to maintain an ideal, the output of any individual company should be limited to a quantity that will not bar the personal supervision of the controlling minds of the business.

"Mere age gives no patent of privilege to any business, but it does impart the stamp of reliability. Age adds conservatism and tempers progress with experience. Age also has its obligation, so far as the film manufacturer is concerned, as he must not only satisfy public taste, but try to guide it in the right direction.

"With this in mind I have to announce the engagement of Messrs. Bickel and Watson, the famous comedians, who will be seen in our films exclusively for a long time to come.

"They will be featured in a series of comedies that will avoid any suggestion of vulgarity, without affecting, however, the broad humor for which they are celebrated. They will be surrounded with exceptional casts, selected because of the individual fitness of the members for their several parts. Coming announcements will give proof of this intention. The general treatment of settings, properties, etc., will be of strictly feature quality.

"To be successful, a film must be popular as well as artistic. It requires the greatest care to produce a feature that will bestow credit upon its maker, and at the same time appeal to the public. Recognizing the necessity of satisfying the craving for comedies, even of the broad and farcical type, I nevertheless believe that such farces can be given settings that will compare favorably with those of the most ambitious dramatic features.

"The Bickel & Watson comedies will, therefore, be rich in humor, but at the same time artists of the first rank, whose work will be entitled to the most serious consideration, will appear with them in these photocomedy productions. The contrast between the serious acting and that of the comedy roles cannot fail to add to the amusement and pleasure of the spectator.

"I consider it vital that a photocomedy, particularly a



George Kleine.



Thomas A. Edison.

dramatic strength and the personnel of the cast (which will be selected because of special fitness for the various roles), and also for accurate settings and perfect photography.

"When I last saw Mr. Edison to discuss the new arrangement it was characteristic of him that he was more interested in his manager's and my plans concerning the quality of the product, the public preference as to subjects, etc., than in cost of production or profit. In all of his business

feature length, should tell a story that will hold the attention of the audience as strongly as a photodrama. I have seen photomedies that wholly lack this element and which could have been as easily cut at 500 or 1,000 to 2,000 feet, without any damage to the alleged story which it told, and depending entirely upon the antics of a comedian. Every healthy-minded individual enjoys fun, but this can be furnished without indulging in vulgarity, in any form.

"For Bickel & Watson I confidently expect a tremendous public following. The first release will be a five-reel comedy from the play, 'Hello, Bill!' by Goodhue.

"Miss Irene Fenwick, whose work in the 'Song of Songs' during the past season was one of its chief theatrical sensations, has already achieved distinction in films, having rapidly acquired the technical knowledge necessary for the best work. Her characterization of the titular role in 'The Spendthrift' is everywhere received as a work of the highest art, and her appearance in our next release, 'The Woman Next Door,' will be an acknowledged gem.

"Work has been progressing steadily on a series of two-reel subjects, featuring Ethel Grandin, one of the most popular film stars of the present day. These will be released every Thursday through the General Film Co., beginning September 2.

"To the foregoing I will add no further releases until I am satisfied that our standard of quality can be maintained without sacrificing it to speed."

In connection with this article it will be well to state that the executive department of George Kleine—including himself, the publicity department, the general accounting department and other work pertaining to the general office—will be conducted from his offices in the Candler Theater Building, New York City.

Chicago will still remain the distributing center for films in the Middle Western territory, and this department as well as the Kleine Optical Company will continue business, as heretofore, at 166 N. State street.

All the George Kleine feature exchanges will be conducted from the executive offices in New York City.

The staff of the departments changed from Chicago to New York, with office effects, will leave Chicago Friday, July 16, and everything will be in readiness to resume business in the New York offices, Monday, July 19.

ED-AU CLUB MEETING.

The New York Ed-Au Club held a meeting Tuesday, July 6th, at Browns, Fortieth and Broadway, New York, at seven o'clock P. M. Owing to the death of Mrs. George L. Sargent, the wife of the president of the Ed-Au, Arthur Leeds presided over the meeting. They entered into business with interest, and the names of several new members was presented to the board. Edwin La Roache, Russell Smith, Clarence J. Harris and Walter MacNamara, all editors of various film companies or magazines, gave most interesting talks which gave the members something to think over relative to the photoplay and the future of Ed-Au Club. The paper to have been read was held over till the next meeting. The club requested the secretary to send a letter of condolence to the president, George L. Sargent, expressing its deepest sympathy over the loss of his wife.

The Ed-Au Club invites writers who are qualified to join the club to send in their names with the necessary initiation fee, to the secretary, Mary Louise Farley, 607 West 135th street, New York. The invitation is open to those living away from New York also. The Ed-Au aims to have a club room in the near future where a member from out of city, can always find a welcome when in New York. Next meeting is held Tuesday evening, August 3rd, at the same time and place, and members are requested to be present.

ABEL V.-L.-S.-E. MANAGER AT CLEVELAND.

It has been announced that Sydney E. Abel, after three years' association with the Mutual Film Corporation in the management of several of their branches, has accepted an engagement with the Vitagraph-Lubin-Selig-Essanay, Inc., in their Cleveland office.

During his later employment with the Mutual Corporation he was identified with the Pittsburgh office as manager for the past one and one-half years, and during that time made many friends and associates with whom he was exceedingly sorry to separate, and it is evident that those friends were noticeably affected in having him go, which was evidenced by a farewell luncheon given Monday noon.

Abel is succeeded in his position by Walter T. Kinson, who it is conceded by all will carry on the good work started successfully.

Anderson Goes To England

Makes Special Trip for Famous Players and Lasky Company—To Become Business Manager of Paramount.

CARL ANDERSON, formerly business manager of the Lasky Feature Play Co., Inc., has been engaged by the Paramount Pictures Corporation as business manager for that concern. Before leaving the Lasky Company to become associated with the Paramount Pictures Corporation, through which all Lasky productions are distributed, Mr. Anderson is making a special trip to England on behalf of the Lasky Company and the Famous Players Co.

Mr. Anderson left Saturday, July 10, on board the St. Louis, and while in London will visit the offices through which the Lasky and Famous Players films are distributed in England and on the European continent, as well as for Australia and other distant points. Through his long and intimate association with the Lasky Company, Mr. Anderson has become especially familiar with the details of the business, and when the present war conditions brought up new problems it was universally agreed that he was the one man best equipped to handle the situation successfully.

Mr. Anderson makes this foreign trip as a special envoy of the Lasky and Famous Players Companies, by courtesy of the Paramount Pictures Corporation, which has postponed the date for the beginning of his work with them sufficiently long for him to complete this special undertaking.

REGARDING MOTOR-DRIVEN REWINDERS.

Moving Picture World,
17 Madison Ave., New York.

July 8, 1915.

Dear Sirs:—It has been reported to me that an effort is being made on the part of the managers of some moving picture establishments to force the licensed operator to rewind films at times when he is supposed to be supervising the operation of a motor driven moving picture machine.

Permission to employ a motor for driving a machine is a special privilege which the Department grants only when and where the privilege is not abused. I desire through the columns of your paper to announce that the Department will prohibit the use of motor driven machines in moving picture establishments where the management endeavors to economize at the expense of safety to the public through requiring the operator to perform work which will divert him from the duties imposed upon him by law.

Respectfully,

WILLIAM WILLIAMS,
Commissioner.

HARRY J. COHEN HAS SAILED FOR ENGLAND.

Harry J. Cohen of the Metro office no sooner returned to New York from his mission to Denver, where he opened Metro's Denver office, the last exchange necessary to complete the circuit of the United States for the distribution of Metro pictures, than he was despatched to England by the Board of Directors. Mr. Cohen sailed on the St. Louis last Saturday. His mission is to close up a big contract that has been pending for the distribution in Europe of all of Metro's output. Metro soon will be heard of encircling the entire globe. Inquiries for Metro pictures have been received from far away South Africa, India and Australia.

ALL-STAR CAST TO SUPPORT MARIE TEMPEST.

Marie Tempest, supported by Lee Moran, Eddie Lyons, W. Graham Brown and Billie Rhodes, featured in the production of a four reel comedy, "Mrs. Plum's Pudding," written and directed by Al F. Christie, of Nestor comedy fame! Let some one with a wild, untamed imagination name a cast of characters which he thinks might excel or even equal the above. That the picture will be a success goes without saying, for Marie Tempest has made a success of everything in the way of comedy she has ever taken hold of. First it was the opera comique. Then it was spoken comedy. Now it is in the comedy of the pantomime variety put over without words before the eye of the camera. Success has always dogged her footsteps and it is from the past performances that we have to make prophecies.

SPECIAL MUSIC FOR MAUD ALLAN.

Bosworth, Inc., has arranged special music to be used in conjunction with the showing of its latest release, "The Rug Maker's Daughter," in which Maud Allan, the internationally famous dancer makes her first motion picture appearance. Orchestrations are to be sent out with each print and in this way the true effect of this wonderful dancer's offerings will be realized.

Selig Flyer on Way to Coast

Nearly Two Hundred Guests Aboard the Luxuriously Equipped Northwestern Train, as It Pulled Out of Chicago.

By James S. McQuade.

THE Selig Exposition Flyer comprised of thirteen Pullmans and an accommodation baggage and buffet car, left the Chicago & Northwestern Railroad station, Chicago, Thursday morning at 11 o'clock for a seventeen-days tour out to the Pacific Coast and back, taking in the Frisco fair and the San Diego exposition among the numerous sights.

The Northwestern station, spacious as it is, was crowded with a host of friends of the tourists and by representatives of the Chicago daily press and of the trade press. A large contingent from the Selig Polyscope Company's forces, headed by J. A. Berst, Vice President and general manager, were also present to say good-bye and to assist H. C. Hoagland, manager of the party during the entire trip out to the Coast and back. To Mr. Hoagland is due the original idea of the trip, and he has been busy as a bee, night and day, for many weeks past, in making arrangements with the tourists and the railway authorities.

Major M. L. C. Funkhouser, head of the Chicago censor board, was also present, to speed the tourists on their way and to present three free tickets for the trip to the three winners of the Chicago Tribune contest, the contest being for the best three short stories written about films which the contestants had seen in Chicago moving picture theaters. The happy winners were John S. Whyte, Miss Clara Helm and Frederick Doyle, all of Chicago.

Nothing was overlooked by Mr. Hoagland that would contribute to the comfort and enjoyment of the nearly two hundred guests who went out on the Flyer. The Selig Exposition Flyer was one of the most completely equipped trains that ever started out on a sight-seeing tour. Among the novel installments aboard one of the cars was a complete printing office, from which will be issued the "Daily Yelp" that will chronicle all the principal experiences and doings of the trip. There was also a complete moving picture outfit that will be used in giving moving picture entertainments during the entire journey. The latest editions of the Hearst-Selig News Pictorial will be exhibited together with other Selig subjects.

One Pullman was especially equipped as a ball room, where a string orchestra will play music for the dancers. Player pianos, talking machines, etc., were also provided for the diversification of the guests.

Staff photographers for the Hearst-Selig News Pictorial were also aboard, and their duties will be to film all the interesting events of the journey.

Much interest was centered on a Selig actor and several beautiful girls, with as many handsome young men, who will take part in the enactment of a Selig photoplay during the trip to the Coast. The Selig actor assumed the role of the Handsome Stranger, and he handed seven mysterious packages, each sealed with seven seals, to the seven good looking young women, who will be known in the photoplay as "The Seven Suffering Sisters." These sisters must deliver the packages intact to Miss Kathlyn Williams at the Selig Zoo in Los Angeles. This must be done in order that the seven handsome young men, known in the photoplay as "The Seven Suffering Suitors," may win the seven sisters.

Aboard the train was also a lovely villainess, who, in the course of the story, gains possession of all but one of the seven mysterious packages. How these packages are recovered by the seven sisters, the ultimate fate of the sister and the suitors, what happened when Kathlyn Williams was about to open the seven mysterious packages at the Selig Jungle Zoo, and other interesting details of an unusual film story, will be unfolded in the Selig photoplay, which will be released after the tour of the Selig Flyer has ended.

The all absorbing question, "What does the seven mysterious packages, sealed with seven seals and delivered to Kathlyn Williams—what do they contain?" will then be open for answers. The solution to the problem will be given in the Hearst-Selig News Pictorial after an interval long enough to permit every man, woman and child in the United States to put their wits to work and endeavor to unravel the puzzle. Several valuable cash prizes will be given to the first contestants who guess correctly the contents of the seven mysterious packages.

A telegram was received at the Selig Polyscope Company's general offices from Cheyenne, Friday afternoon, July 9th, stating that everything was happy with the tourists and that all were having the time of their lives.

The list of the tourists aboard the Selig Flyer when it left the Northwestern station, Chicago, was as follows:

Mrs. Maud-Moore Clement, Clarence A. Frambers, president of the Photodrama Club and Selig scenario editor.



The Selig Flyer Leaving Northwestern Station, Chicago.

Miss Mae Tinee, moving picture editor of the Chicago Tribune; Mrs. Louella O. Parsons, moving picture editor of the Chicago Herald; Neil G. Caward, from the staff of Photography, and wife; Mrs. Dunning, Fred Dunning, Miss F. L. Horn, Mrs. May Gilbert, Miss Bertha Schoeneman, Mr. and Mrs. Frank Drabek, Miss Helen Morrison, Mr. and Mrs. J. H. Brown, Mr. and Mrs. Fred Kaempfer, Miss Kaempfer, F. W. Kaempfer, Miss Catherine Smith, Miss Anne Galvin, Mr. and Mrs. Benj. Schneewind, Miss Schneewind, Mr. and Mrs. Wm. C. Weihe, the Misses Weihe, Mrs. H. L. Danks, Frederick Doyle, Miss Clara Helm, Mr. and Mrs. John S. Whyte, Mr. and Mrs. Fred Buchne, Miss E. Bauer, Mr. and Mrs. Wm. Edwards, Miss Ansell, Zack C. Elkin, W. A. Schlossman, Mr. and Mrs. J. J. Merrill, Miss Merrill, Geo. Tiedman, Miss Tiedman, Miss Mae Hedler, W. F. Brown, Mr. and Mrs. John Selig, Mr. and Mrs. C. W. Heublein, Miss Heublein, Miss Helen Ryan, Mrs. C. W. Gould, Chas. A. Gould, Mr. and Mrs. J. G. Muller, Miss E. Flora Fischer, Miss Grace M. Milles, Mrs. P. A. Selig, Miss Carrie Selig, Miss Walsh, Miss Helen Reinnall, Judge Geo. H. White, Judge T. S. Hogan, H. F. Barnett, Miss Fleurette Hartwig, Mr. and Mrs. Walt Bloesser, Mrs. Richard Wilson, H. C. Hoagland, assistant general manager of the Selig Polyscope Co., and Mrs. Hoagland and children; O. W. Kappelman, Mr. Coleman, Hoagland Kull, Charles Huntington and Allen Beigan, all of Chicago.

Edwin R. Coffin, Manson, Ia.; Max Bennett, Cedar Rapids, Ia.; Miss Willard Howe and Miss Jost, Washington, D. C.; Chas. J. Buckley, Oak Park, Ill.; L. G. A. Shoaf, Paris, Ill.; Leo T. Buttman and F. R. Muller, Waukegan, Ill.; Thomas A. Reid and T. E. Yemm, Du Quoin, Ill.; Dr. Esther M. Tyrell and Maud B. Price, Canton, O.; Mr. and Mrs. C. G. Merrill, Miss Hazel Ladd, Miss Ruth Keane, Miss Florence Frey, Miss Mary Hall and Ed. H. Kohl and son and daughter, Cleveland, O.; W. B. Davidson, Steubenville, O.; Mr. and Mrs. J. A. Ermatinger, Milwaukee, Wis.; M. L. Beaver, Mellen, Wis.; F. C. Burr, Mr. and Mrs. L. A. Clark and Dr. and Mrs. J. C. Doolittle, Lancaster, Wis.; T. O. Brown and Prof. D. L. Harstine, Bellefonte, Pa.; E. G. Moyer, Schuylkill Haven, Pa.; Miss Clara Kraemer and Mr. Stevenson, Lock Haven, Pa.; Mr. and Mrs. T. H. Coleman, McKeesport, Pa.; Mr. and Mrs. Q. D. Herman, Miss Ida Yoder and Miss Victoria Schwoyer, Kutztown, Pa.; Herman Dieck and Mrs. and Miss Steinmetz, Philadelphia, Pa.; L. G. Roessner, Winona, Minn.; H. M. Erickson, Ironwood, Mich.; Mrs. Brothers, Grand Rapids, Mich.; Gilbert V. Yonkers, N. Y.; Mr. and Mrs. G. Collins, Syracuse, N. Y.; Mr. and Mrs. E. C. McManus and Wm. A. Johnston, editor of the Motion Picture News, New York City; Miss M. Weisenberger, Miss C. Young and Geo. Shorey, Louisville, Ky.; Mr. and Mrs. W. A. Berry and child, Paducah, Ky.; E. W. Humphreys, Woodstown, N. J.; Miss Sapphire S. Simon, Newark, N. J.; L. F. Piper, Topeka, Kans.; Mr. and Mrs. C. R. Trowbridge, Mishawaka, Ind.; Dr. and Mrs. S. L. Sinclair and Robert Crooks, Terre Haute, Ind.; Arthur W. Harris, Ft. Wayne, Ind.; Mr. and Mrs. Wm. L. Shelton, Kansas City, Mo.; Chas. Adie, Joplin, Mo.; Miss M. Kush and Miss Lillian Maloney, Toronto, Ont. Canada; Mrs. Helen Striker, Kalispell, Mont.; A. C. Bradley, Belzoni, Miss.; Mr. and Mrs. E. R. Hutchinson, Burlington, Vt., and Miss Nelle B. Strout, Newport, Ark.

Other tourists, whose names could not be ascertained, were also aboard the train when it pulled out.

SELIG SPECIAL ARRIVES.

The Selig Special arrived at San Francisco Saturday, July 13. Lack of time prevented the party from accepting dozens of invitations, extended by cities along the route. While in San Francisco, the Selig excursionists took pictures of the city and the Exposition, indulged in sight-seeing trips and then left at midnight for San Jose, where a five-hour trolley trip through the valley was had. After a visit to the big trees and San Diego, the party went to Los Angeles on Sunday to view the city.

MONTGOMERY OPENS NEW HOUSE.

On Thursday, July 8, Frank Montgomery, the man who made motion pictures popular in the South, opened the Regent, a new suburban picture theater at 348 Peachtree street, Atlanta, Ga. The new house will be under Mr. Montgomery's personal management. In the communication advising us of this new venture, Mr. Montgomery called attention to a previous announcement in the Moving Picture World which implied that he was no longer connected with the Montgomery Amusement Company. Mr. Montgomery wishes the fact to be known that he is still president and general manager of that corporation and that he owns \$40,000 of its stock.

John H. Collins

TO BE, at the age of twenty-three years, spoken of by a leading critic as "an exponent and pioneer of what the best in the future of the motion picture holds," and never to have been an actor on stage or screen is of itself significant of the record and ability of a director. Such is the unique record of John H. Collins, Edison director, who has to his credit the direction of many of the most successful pictures produced by that company.

Starting when a boy at a time when motion pictures were thought an experiment, when no lights but sunshine were known, when painted scenery stood for a world of objects, Director Collins has grown up with the industry and his growth has been as fast as the business. His was the role of a man of parts when he first began with Edison—acting, assistant to four directors, watching for the sun, and casting the players, many of whom are now famous in the motion picture world. But he did this night-and-day task



John H. Collins.

with such characteristic thoroughness that he was soon stage manager. During the two years he held that post he had staged more than five thousand sets for what was then the biggest feature productions and which still are easily remembered. It was he who painstakingly gathered together the Edison library embracing every authoritative book and illustration on history, costumes, manners and locations, gathered from all corners of the world. He has designed sets and costumes for every known tribe except the Esquimaux and his productions have always won most favorable commendation because of their faithful accuracy of detail. Some of these are "Frederick the Great," and Von Schiller's "The Robbers." His first directorship was in conjunction with Director Richard Ridgley. Mr. Collins doing all the battle and sea scenes in "The Southerners" while Director Ridgley was at work in the south. In "The Story of the Willow Pattern" when a stage manager, in turning the whole studio into a lake, in the remarkable realism of the blowing up of the battleship Maine, in the studio, one gets a glimpse of the execution and ability of this quiet man, John H. Collins.

His first production was "Jim's Vindication" and it easily vindicated his selection for the directorship. That's but a year ago, but in that short time Director Collins has left an impression upon the screen in such plays as "What Could She Do?" "On the Stroke of Twelve," the prize play, "The Phantom Thief," "The Last of the Hargroves," Lee Arthur's "Cohen's Luck" and "Greater Than Art." As a dramatist, Director Collins's "Stoneheart," "Oh, Where Is My Wandering Boy Tonight?" and "Twins the Night Before Christmas," for which he won a gold prize, are instinct with fine dramatic sense.

STANLEY V. MASTBAUM VERY MUCH ALIVE.

Both as a realty seller and as a theatrical promoter, Stanley V. Mastbaum of the real estate firm of Mastbaum Brothers & Fleisher, and managing director of the Stanley Company, which controls a large list of photo-play and other theaters in the eastern territory, has often been referred to as a "live wire" and he has on quite as numerous occasions given proof positive that he was far from being a "dead one." Realization of this fact did not prevent the Philadelphia Press from publishing a laudatory notice devoted to Mr. Mastbaum under the heading of "obituary," and of all days selected to publish same, selected the day of Independence. The article in question should have appeared in a column devoted to Popular Pennsylvanians. The transposition was so regrettable that further explanation is unnecessary beyond the making of this statement—that if Philadelphia were possessed of more "dead ones" of the calibre of Stanley V. Mastbaum, it would be a much livelier and a more prosperous city than some people claim it to be.

Universal's New Director

Henry McRae, Producer of Famous Animal Pictures Now Director-General of Universal's Western Studios.

HENRY McRAE, who has just been appointed to the new position of director-general of the Pacific Coast studios of the Universal Film Manufacturing Company by President Carl Laemmle, has had a wide experience, both with the speaking stage and the silent drama.

It was the Bard of Avon who said that "one man in his time plays many parts," and Mr. McRae is one of those men, for in his varied experience in the theatrical business he has been property man, stage carpenter, stage manager, advance agent, actor, business manager, producer and owner of stock and road companies.

"There is no such thing as fail" in anything the new director-general of the Universal Company undertakes and where others have met with ill fortune in taking dramatic companies to the Orient Mr. McRae's ventures in the vast empire across the Pacific proved eminently successful. This success has followed him in the picture game, which he entered some four years ago.



Henry McRae.

Three years ago Mr. McRae became a director of the Universal Film Manufacturing Company, taking charge of the 101-Bison Company, whose pictures have been among the best sellers produced for the screen and have become famous not alone in this country but in Europe, where, before the outbreak of the war the demand for the Bison pictures had largely increased. Among a few of the notable animal photographs produced by Director-General McRae are the following: "The Iron Trail," "In the Wilds of Africa," "The Girl and the Tiger," "The War of the Wild," and "The Daughter of the Jungle."

Discussing his appointment to the position of director-general of the Universal Company's Pacific Coast studios, Mr. McRae said: "It came to me as a pleasant surprise. I had worked conscientiously for the company, not with a view to advancement, but expressly for the purpose of producing pictures that would be recognized by the public and meet the approval of the company. I have enjoyed the work at all times. My surroundings have always been agreeable and the people who have been members of my company have been willing and helpful workers. I have had splendid co-operation from all sides and the result has been pictures which have been profitable to the institution."

"I love to work—don't know anything about a timepiece, never had any hours, and as for meals—well, they have been forgotten time and again. As long as the work was important and continuous action was necessary, sleep and meals were out of the question. So, when on Saturday night my check was handed to me I took it feeling that I had earned it."

"My ambition in occupying the position of director-general of this institution will be to materially help the directors. Having been a director so long myself I think I can safely say that I know the requirements of the director and will be able to establish a system whereby the product of the Universal Film Manufacturing Company will be greatly increased. The company has the most complete plant in the world, and with the wonderful equipment available we will be able to make the greatest feature films that ever have been produced for the screen."

Director-General McRae lives in a beautiful bungalow in Hollywood with his wife and little son. Mrs. McRae is a very pretty woman of charming personality. She was married to her talented husband eight years ago in Yonkers, N. Y., at which time as Margaret Oswald she was the leading woman of his company.

Las Vegas' Welcome to Mix

Selig's Famous Cowboy Actor Gets a Glad Welcome from Range Riders.

IT'S NOW "Tom Mix of Las Vegas." The New Mexico city received Selig's doughty son of the range like a returned native son. It is doubtful if ever a motion picture company, or any other kind of a company, received the welcome the Selig cowboy actor and his company did when they arrived at Las Vegas. Fully 3,000 people gathered at the station to do homage and say "Howdy" to Mix and his family. A brass band—yea, the Silver Cornet band—blared forth "Hail to the Chief" and 100 genuine, honest-to-goodness mounted cowboys gave Tom a yell of welcome he will never forget.

As a matter of fact, Tom just stood stock still and grinned like a delighted school boy. Then all at once the Selig star was seen to break away from reception committee, escort, et al, and make one dive into the midst of the cowboys—he had discovered an old crony with whom he used to work on the range. Followed a back-slapping and talk-swapping, while the crowd smilingly looked on.

Into the auto again, Tom was called on for a speech. He told the Las Vegas that he and his company were "just plain home folks and wanted to be treated as such." "All right, Tom," yelled back the crowd; "we're with you"—and they meant it. The parade through the streets was one triumphal reception. All along the route Mix was forced to doff his hat and smile back his "Howdy."

Tom Mix has been in Las Vegas less than a week and already there is hardly a man he has met but what he is calling them by their first names and they him. The studio of the Selig Company is situated in an attractive part of the city. The company has taken over a large three-story stone residence where are located the make-up room, dark room, office, etc. There is an outdoor stage 40 by 46 feet and a row of property rooms covering a space 14 by 70 feet. Ample stables and corrals have been built for the classy actor horses. By this time Tom Mix and his company will be all "set" and "raring to go."

A roster of the Las Vegas company follows: Tom Mix, manager, director and leads; Victoria Ford, formerly of the Universal Film Company, leads; Howard Farrell, secretary and assistant; Leo D. Maloney, formerly of Kalem's "Hazard of Helen" Company; Sid Jordan, Lewis Ostland, Cameraman; Hazel Page, characters; Pat Field, Pat Chrisman, Joseph Simpkins, Dick Hunter and Bob Anderson.

NEW THEATER FOR HOBART, IND.

H. T. Coons of Hobart, Ind., has recently opened his new theater, The Gem. This structure represents an investment of \$10,000. There are 400 comfortable seats in the auditorium, and a part of the theater up-to-date equipment are two Simplex projectors. Hobart has a population of 2,500. The prices of admission range from 5 to 15 cents, depending entirely upon the kind of production. An outline of the brand of pictures making up each week's program is here given. On Mondays Mr. Coons gives four reels of Mutual pictures; on Tuesdays "Famous Players" features are shown; on Wednesdays and Thursdays four reels of the Mutual program; on Fridays is hooked Mutual Masterpictures; on Saturdays five reels of Mutual, and on Sundays three reels of Mutual and "The Diamond from the Sky" serial constitute the entertainment.

MUSIC FOR "MIDNIGHT AT MAXIM'S."

The Kalem Company has published an elaborate piano score for its latest feature production, "Midnight at Maxim's," written by Walter C. Simon. This score consists of thirty-eight pages of music so written that any player can follow it with greatest ease. It is being sold for the extremely low price of 50 cents per copy.

HESSER RETURNS TO NEW YORK.

Edwin B. Hesser of the Hesser Motion Picture Corporation, which operates studios at Atlanta, Ga., has taken offices in the Broadway theater building, 1441 Broadway, New York, and is preparing to put out the features produced by his company on state right basis. He will make an announcement later.

NEW THEATER FOR PHILLIPSBURG, N. J.

The Phillipsburg Amusement Co. of Phillipsburg, N. J., has started the erection of a picture theater in that city. This new house will represent an investment of \$12,000. The approximate date for completion and opening is Sept. 4. James A. Tirrell is to be the manager.

President Freuler Says:

"Regular Program Is Firm Rock of Motion Picture Business."
—Will Stick Close to It.

JOHAN R. FREULER, whose achievements as a builder of motion picture programs is a record of unbroken successes, and who therefore speaks as a practical authority, hails the regular program as the absolute salvation of the film business.

At the offices of the Mutual Film Corporation, of which he is now the president and general manager, Mr. Freuler discussed the present film situation as follows:

"Speaking both as an exhibitor and as president of the Mutual I see no cause for unrest in the minds of the motion picture exhibitors. As a matter of fact, the great big firm rock of the motion picture business is the regular program. It was on the regular program that the great business was built, and it is on this foundation that it will continue to be profitable. The explanation is simple and plain. Motion pictures are the amusement of the masses who require a pleasant, exciting or entertaining diversion at a cost within the reach of their pocket books. This is legitimately provided by the regular program at a price the great masses can pay. So long as motion pictures continue to stick to the fields that they have made for themselves they will flourish and be profitable.

"In sticking close to the regular program the exhibitor has both feet firmly on the foundation of the motion picture business. Do not misunderstand me. I am not belittling feature pictures. They are admirable additions to the regular program, and they are business bringers when they are good and when they are properly used. But the line of assured development and positive profit lies with the betterment of the regular program of one and two reel subjects.

"As far as the Mutual Film Corporation is concerned no secret need be made about what it proposes to do. It will continue to supply its exhibitors with pictures of a quality equal to the best feature pictures, and in addition to the brands now being shown it will add, and make a part of its regular program, pictures distinctly novel and entertaining. One specific instance is a series of comedies with a comedian that will be the sensation of the year. Special attention is being given to the comedy element of the program, and arrangements have been completed so that we can definitely promise an even better program than ever before.

"The shorter pictures of quality are what the masses have demonstrated by continued patronage that they want. A ready example may be found in the brilliant short story as against the long novel. The pictures we have arranged for, and which I have personally seen, are supreme in plot, action, photography and interest, and are jolly up to the best of the longer subjects on the market.

"The exhibitor, who is deceived by those who would lure him away from his affiliation with a profitable program, should think twice before he decides to forsake a profitable certainty for a 'pot of gold' at the end of a rainbow. I do not think it is too much to say, right now, that the Mutual program is the Gibraltar of the motion picture situation."

Equitable Starts Producing

Features of New \$3,000,000 Corporation to Be Distributed Through World Film.

WITH a capital of \$3,000,000, underwritten by the well known financial house of Ladenburg, Thalmann & Co., Broad Street, New York City, the Equitable Motion Pictures Corporation has commenced the production of feature films for the United States and foreign markets.

The offices of the Equitable are at the Leavitt Building, 130 West 46th street, New York. The principal officials of the new corporation are: President, A. H. Spiegel, who is president of the Spiegel-May-Stern Co., of Chicago; Vice President, Lewis J. Selznick, of the World Film Corporation; Secretary and General Manager, Felix F. Feist, who has been President and General Manager of the Celebrated Players Film Company of Chicago; Technical Director, Isadore Bernstein, for two years manager of the manufacturing department of the Universal Film Manufacturing Company.

The Equitable has entered into a contract with the World Film Corporation whereby the latter will arrange for the distribution and exhibition throughout the United States and Canada of pictures controlled by the Equitable Motion Pictures Corporation, thereby giving the World two features and two comedies a week, which opens the way for the World to release eventually a large number of features on their schedule.

Taggart in Kleine's "Woman Next Door"

BEN L. TAGGART, who has been selected to play opposite Irene Fenwick in George Kleine's film version of Owen Davis' "The Woman Next Door," enjoys the distinction of being one of the youngest veterans of the Boer War.

He was born at Ottawa, Canada, twenty-six years ago, and was only fifteen years of age when England called upon the Dominion for aid in the conquest of the South African republics. Carried away by boyish ardor and thirst for adventure, young Taggart disregarded the advice of relatives and friends and enlisted as a private in the Strathcona Horse, the crack cavalry regiment of the Canadian Boer War contingent. He served two years in this historic struggle and took part in the severest of the South African campaigns. Mr. Taggart still bears several scars which remind him of the Boer marksmen's accuracy with the rifle.

Upon returning to the American continent, Mr. Taggart turned from the real heroics of active army service to the mock heroics of the stage. His first important engagement was with General Lew Wallace's famous play, "The Prince of India," after which he played leads for seven years in stock. He was quick to recognize the advantage of the silent drama over the speaking stage, and soon turned to the former as the ideal medium of artistic expression. He proved his metal in many highly successful photoplays, among the best known of which were the screen versions of "Brown of Harvard" and "The Law of the North." As Tom Grayson, the fighting hero of "The Woman Next Door," Mr. Taggart has a part unusually well suited to his talents and personality. Those who have watched the making of the film consider his work one of the strongest elements of this splendid Kleine feature.



Ben L. Taggart.

NEW YORK SIGNS MARY BOLAND.

Miss Mary Boland, for many years leading lady with John Drew in the Frohman attractions, has signed a contract to appear before the camera for the New York Motion Picture Corporation for an unlimited engagement. She will work under the personal direction of Thos. H. Ince, the director-general. She leaves for the California studios at Santa Monica the early part of next week.

Miss Boland is considered one of the most beautiful women on the American stage and was selected by Mr. Joe Brooks and starred by him in last season's success, "My Lady's Dress." She is a woman of exceptional talents, being a very good horsewoman and possibly one of the best women golf players in the United States.

It is hardly likely that she will be lonesome there for at the New York Motion Picture and Keystone studios now working in pictures are: Wm. S. Hart, Bessie Barriscale, Willard Mack, Forrest Winstan, H. B. Warner, Dustin Farnum, Julia Dean, Henry Woodruff, Orrin Johnson, Jane Grey, Frank Keenan, House Peters, Louise Dresser, Maurice FauKoe, Wm. Desmond, Weber & Fields, Raymond Hitchcock, Hale Hamilton, Bert Clarke, Eddie Foy, Sam Bernard.

KALEM TO SHOW PICTURES IN SING SING.

The fame of Kalem's big four-reel cabaret picture, "Midnight at Maxim's," has penetrated to the far corners of the earth—even to George W. Thompson, chairman of the entertainment committee, Sing Sing Prison, and we learn that this spectacular four-reel feature will be run at Sing Sing prison for the entertainment of the prisoners. Thus does Warden Osborne recognize the necessity of motion pictures to further his uplift movement at the great New York state prison.

Three New Edison Directors

Harry Beaumont, Carlton King and E. C. Taylor are Advanced to Responsible Positions.

AS A REWARD for being identified as an actor with many of the most successful Edison productions and evidence of technique grasp and ability in the writing of a number of comedies and dramas which have gone well, Harry Beaumont has been made an Edison director after the showing of his productions. "For His Mother," and his



Harry Beaumont.

own play, "The Bedouin's Sacrifice," proved with emphasis that he merited the advancement. Mr. Beaumont is well grounded in stage and screen craft, acquired in a varied and long career in both, for one yet near the quarter century mark. He was always from "Missouri" because he couldn't help it, being born there, but his success since has been proof of the result of the "show me" attitude in delivering the goods always. The theatrical bias early reared its head, in his working after school in the business end of a local theater in St. Joseph, and he was soon leaving in a repertoire company. After a season he "opened on Broadway" in vaudeville in the then Proctor's theater at 28th street. He stayed in vaudeville for two years, having his own acts, which he also wrote, and again went into repertoire and later spent one year in the western company of "Under Southern Skies." Then came one year in "The County Chairman," two years with the A. H. Woods' productions, another year in vaudeville, a season with David Higgins' "His Last Dollar," and in stock in Hamilton, Ont., Brooklyn, and Atlanta, Ga.

Mr. Beaumont played his first role in motion pictures with the Vitagraph, staying but one month. After another vaudeville appearance he permanently joined Edison where he has been about four years, playing juveniles and heavies, notably the heavy in "The Storing," some other films in which Mr. Beaumont has been well liked are "The Librarian," "The American King," "The Witness to the Will," "Her Husband's Son," "That Heavenly Cook," and "In Spite of All."

With the appointment to directorship of Mr. Beaumont were also that of Carlton King who is now producing one of Mary Rider's stories in which Miriam Nesbitt has been featured, and of Edward C. Taylor from stagemanagership. Mr. King is one of the most versatile actors on the screen, for though he earned his reputation on the stage as a featured singing comedian, he has been uncommonly successful in playing serious and eccentric character roles and heavies, his most recent and one of his best characterizations being the religious fanatic in the feature, "The Working of a Miracle." His art at make-up is well known. Mr. Taylor, though but a comparatively short time at stagemanagership, made a distinct impression in designing unique, historically accurate



Carlton King.

and architecturally beautiful sets and effects. Previously he was an artist and spent some time with the Kalem and Lubin companies as a player. Another advancement is that of Bernard Durning from assistant stage manager to stagemanagership, recently an assistant director to Director John Collins.

Florence Crawford

FLORENCE CRAWFORD, one of the recent recruits to the Universal banner, is an ardent advocate of outdoor sports for women. In California, she seldom missed a day of horseback riding and her clever work in the Majestic-Reliance pictures often included feats on horseback

that the ordinary woman could not attempt. Not that Miss Crawford is a "trick rider," simply an exceptionally good one, and one who is fearless as well. Next to riding, she loves swimming and was called upon in her last Mutual picture, "Buried Treasures," to show what she could do. The rocky coast along the Pacific is not exactly a pleasant place to walk barefoot, and while part of the work was enjoyable, Miss Crawford admits that the "walking" part was not. From leading woman in Western dramas to society paris at the Imp Universal, is quite a step—but the novel experience is being enjoyed. Possibly there will be opportunity provided in the Eastern setting for some of the Pacific Coast work that made her work so different from the usual style of "Wild West" heroines. In "Copper," her first Universal picture, released July 9th, Miss Crawford has the part of a society lady; her other pictures show different characterizations, and one particular one, now being made, gives her exceptional opportunities.



Florence Crawford.

LANGAN REALIZES ON ALL STAR PRODUCTIONS.

A. C. Langan, president of the Sun Photoplay Company, Inc., was appointed agent for the All Star Feature Corporation in April by the trustee in bankruptcy. Mr. Langan, who is comparatively well known to the trade, deserves a lot of credit for the able manner in which he has taken care of the affairs of the All Star. He had disposed of nearly all the productions of the All Star selling World's rights. His latest sale was the "Garden of Lies," featuring Jane Cowl, which was purchased by the Universal Film Manufacturing Company for a large amount of money. The Sun Photoplay Company, Inc., has now purchased the American rights to the "Princess of India," a really wonderful picture made by the Gloria Film Company of Italy and is now disposing of it on the state right plan.

PATHE NEW YORK EXCHANGE FORMS SOCIAL CLUB.

The employees of the Pathe Twenty-third Street Exchange in New York got together last week and formed a social club with the idea of having an occasional outing and good time together. The following officers were elected: Jules Burnstein, president; C. J. Fitch, secretary; Miss Marion Lulira, treasurer, and A. A. Corn, chairman of the entertainment committee.

NEW MINA SALES MANAGER.

D. W. Russell, well known in motion picture circles in the West, where for some time he represented MinA Films, with headquarters in Chicago, has been appointed general sales manager and is now at the Eastern offices of this brand. He assumed charge of his new duties last Monday.

Robert Conness

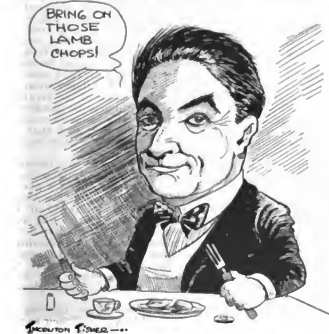
By Thornton Fisher.

H E ISN'T a lawyer. He isn't a doctor, nor a minister and yet meeting the gentleman you would perhaps erroneously guess that he was a member of any one of those professions.

Doubtless, Bob Conness, of Edison, could have filled them worthily had he so desired—and incidentally the pictures would have lost one of its most delightful players. But



let's get down to facts. I have endeavored to describe your first impression of Mr. Conness, for unless you were acquainted with him it would be hard to discover his profession. But for those of us who know him and have followed his work in the pictures he is conspicuously pre-eminent as a finished actor. And when I say "finished actor" I do not mean he, is through, for Bob Conness is just coming into his own, though for many years the speaking stage has known him well. During the past years Mr. Conness has played in support of Francis Wilson, Mary Manning, Blanche Walsh, and with others whose names are distinguished in America's drama. However, where the stage has played to the thousands the pictures are playing to the



millions and blessed be he who has gained the plaudits of that host of insatiable picture fans.

In this respect Bob Conness has gone over "big." Bob will not admit it, at least no one ever heard him boast of it—he's a modest chap, is Bob.

I went up to "interview" friend Conness the other evening, but shucks, how can you interview a man who talks about

politics, the weather and a hundred other irrelevant subjects. So it wasn't an interview after all.

Well, any way—one day back in eighteen hundred and dash in the little white farm house that stood on the bank of the Vermillion River up in La Salle County, Illinois, Bob Conness was born. His father was a farmer and there amid the rural beauty Conness spent the days of his infancy. But the family did not remain long in the country and by the time young Robert reached the pin eating age the folks moved to Kansas City.

Bob spent his boyhood and youth in that town and went to school there; in fact, he got one foot on the dramatic band wagon at school when he was a lad of seven.

In a class play his brother was cast as a deaf mute, but just before he ascended the platform, was suddenly taken ill and little Bob, who had absorbed the rehearsals, volunteered to see the thing through and played his brother's part. On that platform Conness decided to hit the theatrical trail. He became one of the best amateur actors in the city and when he left school went down town and began his theatrical career—inhering in a Kansas City theater where just after night the boy studied the work of the leading actors of the time, Mansfield, Mantell, Drew and the rest of them. He learned how to gracefully bow himself out of the room without knocking over a vase or tripping over a carpet design. He learned the prevailing methods of expeditiously disposing of the villain and kindred tricks of the profession. However, warm as his affection was for the stage at the time the wages of the most ambitious usher was not likely to land him in the "blue book" and a youthful hunger for an occasional dessert led him to quit the ushering business and he went to work for the Kansas City, Fort Scott & Memphis Railroad, where later he became private secretary to the president.

In the meantime he continued his amateur acting and then the big day came—he joined a regular company, and—made good. He was destined, however, to return a few years later to his old home town and play the lead in stock.

It was only a few years ago and in the most casual manner that Mr. Conness discovered from whom he inherited his dramatic spark. He had made a purchase in one of New York's large department stores and requested that the article be sent to his home. An old salesman behind the counter who had waited upon him asked the name. "Conness," replied the actor. The old man, suddenly leaned across the counter and eyeing Mr. Conness intently said: "It could not be possible that you are related to the late John Conness, who was once United States Senator from California?"

"Yes," responded the amazed actor, "he was my grand uncle."

"Well," said the old fellow, "I have travelled many, many miles to hear that man make a speech." For Senator Conness was one of the silver-throated orators of the old political school, dramatic to a degree.

There is no question therefore why the younger Conness has achieved distinction in the spoken as well as the unspoken drama. He possesses a personal magnetism—that oft abused phrase—and a speaking voice of rare quality. No, it is no wonder Bob Conness is a star.

FRED JACKSON TO WRITE FOR PATHE.

Pathe has contracted with Fred Jackson, author of the New York dramatic success, "A Full House," to write a series of twelve stories called "The Younger Sons," which will be put into feature films of four or five reels each. This is in accordance with the Pathe policy of securing the highest priced and best known authors for the writing of scenarios.

"The Younger Sons" will be full of stirring adventure and relate the experiences of the members of an English club called by that name, all of whom are the younger sons of English noblemen, and who by reason of a strange agreement must seek adventure where it may be found. Such stories should provide a mine of photoplay material of the best sort.

ANOTHER BIG STAR FOR PATHE.

Melville Stewart has been engaged to appear in Ronald Harding Davis' "The Galloper," to be produced by Donald Mackenzie for Pathe. Melville Stewart has probably created and sung more leading roles in Broadway musical successes than any other man. Mr. Stewart is also well known as an impersonator, having recently had a considerable engagement at the Winter Garden, and now "doing" Belasco and the German Kaiser with Ziegfeld's Follies.

The previous two seasons he was leading man with Trentini in "The Firefly." In addition to his splendid voice Mr. Stewart has fine dramatic talent, and Mr. Mackenzie promises great things of him in "The Galloper."

The Motion Picture Exhibitor

SAN FRANCISCO CONVENTION OPENS.

Mayor Rolfe Welcomed the Visiting Delegates—President Pearce for the League Spoke of Reconstruction—Other Speakers Heard—Good Showing by Manufacturers.

(Special to the Moving Picture World.)

SAN FRANCISCO, July 13.—The Fifth Annual Convention and Exposition of the Motion Picture Exhibitors League of America was formally opened this morning in the big Civic Auditorium. There was not a large attendance of delegates when M. E. Cory, second vice-president, introduced Mayor Rolfe, who formally welcomed the picture men to the city by the Golden Gate. On the platform were President Marion S. Pearce, of Baltimore; Treasurer Peter J. Jeup, of Detroit, and A. P. Tugwell, of Los Angeles, of the Executive Committee.

President Pearce in a brief speech expressed his gratification for the hearty welcome that had been extended by the local picture men to the visiting delegates. "At this convention we hope so to reconstruct and rebuild as to put the organization on a basis where it belongs," he said. Other speakers were Treasurer Jeup, who expressed the opinion the convention would be a success; Fred J. Herrington of Pennsylvania; Mr. Tugwell, President H. L. Beach of the California exhibitors and Jacob W. Binder of the National Board of Censorship. Mr. Cory made the announcements for the week.

There was no afternoon session. Out in front of the big Auditorium the Universal took motion pictures of the officers and of the delegates. The Universal also was the first company to exhibit one of its subjects in the Little Theater which, by the way, has been divided into three projection rooms. Six machines are in operation in pairs, the Power, Simplex and Motiograph companies being equally represented.

There is a goodly representation of manufacturers and supply men in the exposition hall on the third floor. Many of the booths are tastily decorated. One of the most striking of these is the group represented on the Paramount Program. The booth was designed by Wilfred Buckland, the technical director of the Lasky Company.

The American Photo Player Co. is represented by A. L. Abrams, president American Photo Player Sales Company. Percy Young is in charge of the booth of the Art Side Company. W. L. Stern is at the head of the forces of G. A. Metcalfe, displaying Baird, Power and Simplex machines and supplies and accessories. Robert W. Kiewert, assisted by R. E. Martinez, is showing Bio Carbons to exhibitors.

George Breck has in his booth the only specimen of the new Edison machine which escaped the recent factory fire at Orange. He has already sold one machine the purchaser agreeing to pay whatever price that may be put on the projector by the maker. H. Paulies, manager of the Los Angeles Motion Picture Company, is showing the Gold King screen. Haywood Bros. and Wakefield show a line of theater chairs. Edward H. Kemp is in charge of the Motiograph booth, where in the large display is the new mechanism now being shown for the first time. The Nicholas Power Company's booth is in charge of R. W. Horn, who is dividing his time between the exposition grounds and the picture men's show. Fred A. Clark, at the head of Simplex forces at the big show by the bay, also is in charge of his company's booth. W. G. Preddy is showing the Feaster feed film machine.

In the group of booths occupied by the Paramount companies—Famous Players, Lasky, Morosco, and Imperial—Herman Wobber of the local Paramount office is aided by Kenneth McGaffy of the Lasky Company. Harry Reichenbach and E. M. Asher are at the Metro booth. The Pathé-Balboa is represented by Harry Oviatt, H. L. Knapp and F. Rodriguez.

The new Sennett, Ince and Griffith combination is represented by Kenneth O'Hara, E. W. Hewston and Bennie Zeidman. Jos. J. Dietrich represents World Film. David Hordley was unable to attend the exposition, due to his

unexpected departure for the East, but he called on his friend Ernest Shipman, who temporarily is representing him.

At the Universal Booth are M. L. Markowitz, Abe Markowitz and W. A. Cory of San Francisco, and D. S. Markowitz of Los Angeles, as well as M. G. Jonas, publicity manager at Universal City. The Committee has provided booths for the trade press. BLAISDELL.

SECOND DAY'S SESSION—JULY 14.

Wednesday morning's session opened practically on time and was marked by a gratifying increase in attendance. President Pearce announced his committees, and speeches were made by W. W. Hodgkinson, Jacob W. Binder, Judge Tugwell, Fred J. Herrington and W. A. Cory.

In the afternoon the California State League held its fourth annual convention, President H. L. Beach presiding. The following officers for the coming year were elected: President, A. P. Tugwell, of Los Angeles; vice-president, H. C. Schmidt, of Palo Alto; secretary, J. S. Ludvig, of Los Angeles; treasurer, C. L. Mehtren, of Berkeley; sergeant-at-arms, A. Goldberg, of San Francisco; national vice-president, H. L. Beach, of San Francisco. Los Angeles was selected as the place for the next state convention and an exposition will be held at the same time.

It is forecast that President Pearce will not stand for re-election and that his successor is likely to be Fred J. Herrington of Pittsburgh, Pa.

NEW YORK EXHIBITOR'S BIG OUTING.

Field Day at Brighton Beach Being Planned by New York Local Number 1—A Big Semi-Trade, Semi-Public Affair That Should Be a Success.

AS AN annual midsummer event, to alternate with the usual ball given by the New York Branch of the M. P.

E. L., it was decided at a meeting held July 12th at the League rooms that beginning this year and hereafter an outing and field day would be a regular fixture on the calendar of the Association. Arrangements have already gone far enough that the date may be announced as Saturday, August 21, and the place will be the Brighton Beach Race Track.

There have been several meetings of the League members in regard to the field day matter, and at a previous meeting it was decided to call ex-president Sam H. Trigger from his retirement and request that he take charge of the arrangements. Without reserve and with absolutely no conditions the entire affair is placed in Mr. Trigger's hands to conduct as he sees fit. Their faith in Mr. Trigger is such that the New York exhibitors feel safe in entrusting the entire matter to his direction.

The program for the day has been arranged in a tentative way. The schedule calls for ocean bathing at Brighton Beach from ten a. m. until one. After that there will be a parade of the film trade from Coney Island to the Brighton Beach Race Track. At 2:30 the field sports and carnival at the track will begin, continuing until 5:30 p. m. From 6:30 until 8 p. m. a shore dinner will be held at the Brighton Beach Hotel. This dinner will be presided over by a man prominent in the photoplay profession whose name will be announced later. The Brighton Beach dance hall will be ready for dancers at 7 p. m. and the dancing will continue until midnight. There will be a big dancing contest for photoplayers only and another for the public.

Mr. Trigger requests that all photoplayers desiring to participate in the various events will kindly send their names to him at the League rooms in the World's Tower Building, 110 West 40th street, New York. Any suggestions for a novel contest between photoplayers will be gladly received. If everyone in the trade cooperates, this should be one of the greatest minglings of the trade and public that has ever been staged.

There is opportunity in this field day idea for a large financial success for the Exhibitors' League by reason of

the interest that can be worked up in such a proceeding. The photoplay fraternity will be represented in large numbers and will take part in many of the events. The scheme is rich in possibilities for things that have never been done before.

YONKERS EXHIBITORS WIN.

Court Knocks Out the New Ordinance Against Sunday Exhibitions.

By W. Stephen Bush.

HOLDING that the Sunday closing ordinance passed by the Yonkers Board of Aldermen is invalid, Judge Beall of the City Court of Yonkers, has handed down a decision dismissing the charge against one of Yonkers best known and most popular exhibitors, George A. Martin, of 41 Riverdale avenue, Yonkers.

The court holds that under the decision in the case of *Wolsten T. Kiely* of this city, in which it was declared by the entire appellate division court that "the power to legislate as to Sunday observance is the function of the legislature and cannot be considered to have been delegated to the common council, unless by specific enactment," definitely denies the right of the Yonkers board of aldermen to regulate Sunday performances.

In answer to the contention that the council has the power to stop Sunday shows by refusing to license them the court holds that under a decision by Justice Cuthbert Pound in the Niagara county supreme court, rendered June 1, there is no difference between "the inherent power of the city to prohibit Sunday shows by ordinance and the inherent power of the mayor to prohibit them by the conditions of a license." He, therefore, holds that when the court of appeals decided the *Kiely* case it settled definitely the question of Sunday moving picture performances in Yonkers.

The court makes short work of the attempt on the part of the Aldermen to avoid the consequences of the decision of the Court of Appeals by trickery and indirection. The text of the decision covering this aspect of the case is as follows:

"What the common council could not do directly it cannot do by indirection in requiring a license to include a provision against Sunday plays. This seems to me too obvious to require argument even with a layman. But I am saved from the necessity of deciding this question by the decision of Mr. Justice Pound in the case of *Klinger vs. Ryan*, in which he says: 'I am unable to distinguish between the inherent power of the city to prohibit Sunday shows by ordinance and the inherent power of the mayor to prohibit them by the conditions of a license. The legislature alone may command how Sunday may be kept, and it has not delegated the power to the mayor of North Tonawanda, by giving to that official the mere general power to license entertainments.'

"The legislature, it has been held by these decisions of the appellate division and of the court of appeals, has not given to the city of Yonkers through its common council the power to regulate Sunday observance, nor can that council delegate to the mayor by prescribing the form of license, 'a power which it does not itself possess.'

The organized exhibitors of Yonkers had been confident of ultimate victory, but they had anticipated a long, arduous and expensive course of litigation. With such a decisive turn in their favor at the very outset of their fight, they are highly pleased. The Moving Picture World is in receipt of a letter from the Yonkers exhibitors making grateful mention of the aid given by the paper. The greatest credit for this victory, however, belongs to the exhibitors themselves and to their capable and aggressive legal representative, John J. Finn, of the law firm of Finn & Nolan.

The decision of Judge Beall, which is of course in strict consonance with the doctrine laid down by the late Justice Gaynor and affirmed by the Court of Appeals, must serve warning on all the police officials and local authorities who make an attempt to interfere with the Sunday opening of motion picture theaters anywhere within the limits of the State of New York. As Supreme Justice Pound has pointed out that police authorities who try to enforce invalid ordinances of local authorities are not only liable for damages in the civil courts, but they likewise expose themselves to criminal prosecution. Unwarranted arbitrary interference by the police constitutes oppression and subjects the offender to both fine and imprisonment.

Philadelphia Exchangemen Organize

Form Film Exchange Club to Improve Social Relations and to Promote Better Business Conditions—Officers Elected.

THE definite formation of and working plans for the Film Exchange Club of Philadelphia, which organization had its inception at a dinner given recently in the Bellevue-Stratford Hotel by members of the various film exchanges in the city for just this purpose, were completed at a meeting of the club's members held Thursday, July 8, in the offices of the Interstate Films Company, at 1304 Vine street. Eleven of the leading exchanges in the Quaker City are already listed as members, while many others have signified their intentions of joining the organization immediately.

The Film Exchange Club of Philadelphia was devised by its founders along such lines as would tend to strengthen the social relations of the individual film men with each other, and to bring about a general betterment of the business conditions and practices current in this branch of the industry. Not only is it intended to do this in Philadelphia, but in the entire country, as it is planned to make the Philadelphia club such a strong basic factor in the promotion of the film exchange business of Pennsylvania, that the importance of the good to be derived from such social organization will impress itself so strongly upon the minds of exchange men of other cities that similar clubs will be organized where possible.

A full quota of the local exchange men were in attendance at Thursday's meeting and much enthusiasm was manifested by everyone present in the various topics which were brought up for consideration. An unprecedented feeling of goodwill reigned as the predominating spirit throughout the course of the business and social sessions, and during the election of officers which was held with the following results: G. J. Beihoff, of the World Film Corporation, 1314 Vine street, president; H. S. Schable, of the Electric Theater Supply Co., Inc., 1224 Vine street, vice president; H. Gibbons, of the Paramount Picture Service, 1321 Vine street, secretary, and G. W. Bennethum, of the Interstate Films Co., 1304 Vine street, treasurer. A Board of Directors was then elected as follows: J. Butler, of the Mutual Film Corporation, 902 Filbert street; J. Hebrews, of the V-L-S-E, Inc., 229 N. Twelfth street, and V. R. Carriek, of the Universal Film Manufacturing Co., 225 N. Thirtieth street. The Film Exchange Club will hold a regular social meeting every Thursday and, according to the plans mapped out for these occasions, everything will be done that it will be possible to do to bring the members closer to each other, while things designed for the bettering of conditions in the film business throughout the State will be introduced and discussed from time to time. General headquarters and the club rooms of the new body will be established in the new buildings of the Universal Film Manufacturing Company, at 225 N. Thirtieth street, during the course of the next several days as the treasury already has a sufficient sum of money on deposit to proceed with the work as provided for in the constitution and by-laws.

PATHE TAKES MITTENTHAL PICTURES.

Mittenthal Bros., manufacturers of the famous Starlight brand of comedies, have made arrangements with the Pathe Exchange to release two comedies a week. The Pathe Exchange, Inc., feel that the Starlight brand is a valuable addition to their list of releases in view of the fact that they have received several hundred telegrams and letters from exhibitors and exchange men requesting the Mittenthal product.

LUBIN ALUMNI IN TOWN.

Among the visitors at the main office of the Moving Picture World last week were Allen Boone and Shannon Fife, formerly members of the Lubin staff in Philadelphia. Mr. Fife is widely known as a writer of scenarios and has many strong productions to his credit. Mr. Boone has an excellent record as a motion picture publicity man. The honorary degree of "Visiting Fireman" was conferred.

ADOLPH LINK IN A WORLD FILM PRODUCTION.

Adolph Link, for many years one of the best known German actors and for over a decade the rage of the metro-polises of Europe, makes his bow on the screen in the successful World Film drama, "Sunday," recently produced by the George W. Lederer Filmation Corporation, in which Miss Reine Davies, "The American Beauty of the stage," is being starred.

CHICAGO LETTER

BY JAS. S. McQUADE

Illinois State Censor Bill Vetoed.

THE certainty that Governor Dunne would veto the Olson state censor bill, as expressed in the opening article of my last letter, has been sustained; for the Governor vetoed the bill Tuesday afternoon, July 6, while my letter was on its way to New York. The vetoing was announced by Wm. L. Sullivan, the Governor's secretary, shortly after the Governor had acted.

A statement prepared by Governor Dunne and given out to the press read as follows:

"If this bill became a law it would mean double taxation upon those engaged in motion picture business in Chicago. I can find no genuine demand for such a law in this state. In my opinion it is unwise and unnecessary." The Governor also stated that there was no demand for the measure from anyone in downstate territory.

Secretary of State Stevenson gave out that he urged Governor Dunne to veto the bill, notwithstanding that he led the fight for it in the general assembly. He explained his change of mind by saying that he had investigated the Chicago situation and found that double censorship would impose prohibitive expense on the Chicago public, and that the enforcement of the law would be difficult, but his chief reason was stated in my last letter.

It is noteworthy to add that no less than 500 applications for membership in the proposed state board were on file in the office of the Secretary of State when the bill was vetoed by the Governor! And, out of these 500, only one member could have been chosen; for, as explained in my last letter, the appointment of the other two members had already been arranged for.

Is this not proof positive that a state board of censorship is a thing of politics, unless responsible men in the moving picture business have the controlling voice in the selection of the members?

Frohman Versus Frazee.

Harry H. Frazee, part owner of the Cort theater, this city, and engaged in various theatrical enterprises, has issued the edict that hereafter no actor or actress who has ever appeared in moving pictures will be employed by him. "The 'movies' have ruined more actors than anything else," says Mr. Frazee. "How can you expect the public to pay \$2 to see a comedian they have been following in the pictures for 10 cents? It is absurd!"

"I find no difficulty in getting players who have not been in pictures. And I want to issue this warning to the men and women of the stage who imagine they are progressing because of the large salaries they earn in the picture field. They are deluding themselves if they ever expect to return to the \$2 playhouses. They can't come back. Nothing is truer than the old adage that familiarity breeds contempt. After they have exploited personalities and art until the public knows their every mannerism in the picture houses, who cares to cast them in a play? They are through—that is all. And so I tell all of the young stars who ask my advice about the picture game."

Daniel Frohman, the veteran director of fine stage productions, is not quite in accord with Mr. Frazee, whose early efforts in the dramatic field were devoted to the exploitation of certain small towns in the South and in other out-of-the-way sections by transforming minstrosities. That time is not so far distant, and I remember one Mississippi town very distinctly where the return of admissions was demanded at pistol point for one of these Frazee attractions. But, of course, Mr. Frazee had not his name attached to that show. The poor fellow back with it had to stand all the "gaffing."

As I said, Mr. Frohman does not quite agree with Mr. Frazee, and who wonders? Mr. Frohman says:

"As to the motion picture theatres decreasing the value of a legitimate actor or actress for \$2 audiences, that is solely a matter of personality, I think. By this I mean that it helps some and hurts others. A young artist with a great future is benefited, while an artist who is getting along in years and whose popularity is waning, anyway, suffers in the legitimate field by working in the films."

All of the young stars who ask Mr. Frazee's advice about the picture game are advised to note that Mr. Frohman says that "a young artist with a great future is benefited."

Chicago Ordinance for Showing Moving Pictures in Any Building Defeated.

A new ordinance drafted to permit the use of non-inflammable educational pictures in places that do not comply with the underwriters' requirements was defeated by a vote of nine to three, by the Chicago council buildings committee last week. The restrictions on the exhibition of moving pictures in churches, schools, halls and department stores have been practically prohibitive up to the present time.

It was through Professor Frederick Starr, of the University of Chicago, that the new ordinance was framed, as during his studies of anthropology in various parts of the world he had accumulated a valuable collection of moving pictures which he desired permission to show. The Atlas Educational Film Co., of Chicago, has been handling Prof. Starr's moving pictures and the Company had perfected a projecting machine with a patent that competing manufacturers thought gave it the virtual control of the new field, through their misapprehension of one section of the new ordinance.

The buildings committee, however, after defeating the ordinance referred it to a sub-committee for further investigation of the charges that it discriminated in favor of certain manufacturers.

Chicago Film Brevities.

Omar F. Doud, manager of Geo. Kleine's publicity department, will leave for New York City Friday evening, July 16, where he will resume the duties of the department in the offices of the Candler Theater building. Mr. Doud leaves behind him in Chicago many friends, who have become warmly attached to him because of his sterling qualities of heart and mind, and their best wishes follow him. The staff of the Chicago office of the World, particularly, will miss him at the old stand, where he was always courteous, ready and helpful in assisting when his co-operation was needed. I myself feel a personal loss at the break in our association.

Walt Bloeser, on the Chicago Tribune's staff, took unto himself a wife the evening before the Selig Exposition Flyer pulled out of the Northwestern station, and he and his bride were aboard. I must specially commend the courage of Mr. and Mrs. Bloeser in subjecting themselves to the tender mercies of their fellow tourists at such a time, especially as they were unable to travel incognito.

As stated in an article elsewhere in this issue, headed "Kleine-Edison Merger Formed," the executive department of George Kleine will be removed to the New York offices in the Candler Theater building, Friday, July 16, and the business of that department will be conducted henceforth from New York. All the Geo. Kleine feature exchanges will be conducted from those offices. The Chicago office, at 166 N. State street, will still remain the distributing center for films in Middle Western territory, and also headquarters for the Kleine Optical Co.

H. M. Booth, Jr., manager and part owner of the Park theater, Rogers Park, Ill., called at the World office last week. The Park seats 300 people. Programs of six reels of General Film service, World Film Corporation, etc., are furnished at five and ten cents admission. Fifteen cents is charged when Paramount service is used. Such serials as "The Diamond from the Sky" and "The Broken Coin" are being shown to good business. Mr. Booth stated that the Charles Chaplin comedies are in high favor and that "Tillie's Punctured Romance" was shown one day week to the largest crowds he had ever had. Business at the Park theater is very satisfactory.

L. G. Roesner, president and treasurer of the Colonial Amusement Co., Inc., Winona, Minn., called at this office last week. Mr. Roesner was a passenger on the Selig Exposition Flyer Thursday, July 8. The Colonial Amusement Co. owns and operates the Colonial and Princess theaters in Winona, and is planning to build a new house in that town some time during the fall. The new house will seat 1,200, will be thoroughly modern in every detail and will be centrally located in the business district of Winona. The Colonial seats 800, runs selected feature service and charges an admission of five and ten cents. The Princess seats 300, runs Mutual service and has the same admission prices. Mr. Roesner reported excellent business.

Mr. and Mrs. John Rock have been visiting Wm. T. Rock at his summer home, Oyster Bay, L. I., for several weeks. A letter received from John at his office in the Schuller Bldg. states that they will arrive home Tuesday, July 13.

John J. Dailey, assistant manager of the Vitagraph office, Chicago, had the most delightful surprise of his life on July 6 when his wife presented him with a ten-pound baby girl. The new arrival balances the family, as John has a boy about seven years old.

Mrs. M. Henderson, owner and manager of the Parkside theater, 7048 Stony Island, this city, paid us a call last week. Mrs. Henderson is manager of this house since last November, and reports fair business. Programs of the General Film Company's regular releases and Paramount features twice weekly, are offered. An admission of 10 cents is charged for seven reels.

Another check for \$5,000 was turned over by the Chicago Tribune to Dr. Cyrille Vernieren, Belgian consul in this city, Thursday, July 8. This check is the latest installment from the proceeds of the Tribune Belgian War Pictures. Former installments amounted to \$20,543, making in all \$25,543. It will be remembered that these war pictures were taken by Edwin F. Weigle, Tribune staff photographer, who is now in the western war zone taking more war pictures. The proceeds from these pictures are divided equally between The Tribune and the Belgian Red Cross.

The Jones, Linick & Schaefer management has made every Friday night a Charlie Chaplin event at the McVickers theater, and an every Monday event at the Colonial.

Frank Freiwald, who recently was appointed operator at the Troy moving picture theater, North Troy Street and Irving Park Boulevard, has been in all kinds of trouble lately. It appears that Robert Eldridge, owner of the house, discharged his brother, Earl Eldridge, and put Freiwald in his place. When Freiwald, Robert Eldridge, Mrs. Eldridge and the girl piano player were on their way home Saturday night, July 10, they were waylaid by one Wm. Houllihan, who knocked down Robert Eldridge with a club. Freiwald shot Houllihan, who is now in the Bridewell hospital. A woman called Mrs. Costello was the cause of the trouble. She was a friend of Earl Eldridge, the discharged operator, and plotted to have Freiwald clubbed and incapacitated for duty, with the hope that Earl Eldridge would be restored to his position. Through a mistake she pointed out Robert Eldridge as the man to Houllihan. Now Mrs. Costello, Earl Eldridge, Freiwald and four other men are being held for trial.

A postal from Watterson Rothacker, general manager of the Industrial Moving Picture Co., from Venice, Cal., conveys the information that he and Mrs. Rothacker were about to leave for Frisco and thence throughout the Northwest, whence they will return to Chicago via Salt Lake, Denver and Omaha.

The Bryn Mawr theater, 1121 Bryn Mawr Avenue, this city, was broken into by robbers Tuesday, July 6. The safe was blown open and \$500 was taken.

Cyrenna Van Gordon, prima donna of the Chicago-Philadelphia Grand Opera Co., has been engaged as soloist for two weeks at Orchestra Hall by the Strand Theater Co. Miss Van Gordon's first appearance was made Monday afternoon, July 12. Her solos are given in connection with the high class picture program given at Orchestra Hall.

"The Rosary," Selig's big seven-reel Red Seal subject, promises to be one of the most successful films yet shown at the Studebaker. It is now in its second week and is drawing unusually large audiences.

The July number of World's Advance, in its moving picture department, states that a motion picture advertising department has been made a permanent feature of the work of the Chamber of Commerce, Redlands, Cal., which probably is the first city in the world to establish and maintain a department of this character. The experiment was begun about a year ago. At that time a special event held in the city was pictured and exhibited throughout that section of the country. The results were so remarkable that the promoters were persuaded to try something in the same line on a larger scale. As a consequence the citrus business, one of the largest industries in Redlands, was photographed from the planting of the trees to the packing and shipping of the ripened fruit. This took about three reels, but it is stated that the returns were more than worth the outlay and effort.

The Harmo Electric Co. of this city advise that their Harmo pipe organ has been installed in the Buckingham, Windsor, Clark and Wilson avenue theaters, this city, within the past three weeks.

Mr. and Mrs. Phillips Smalley are in the city, out in the San Souci Park, on the South Side, fighting unpropitious weather and other difficulties in making "The Dumb Girl of Portici" in films for Universal. Pawlowa, the celebrated classic dancer, was recently engaged by the Universal to play the titular role in the Auber opera, and so the Smalleys, the well known directors, came on from New York to start on the production of the big eight-reel feature. San Souci was formerly a high class amusement park, where men and women sought rest and recreation without crowding and the blare of trumpets; now it is in ruins, for fire blasted it. These ruins made the place fit in exactly with the requirements of "The Dumb Girl of Portici," hence the coming of Lois Weber and Phillips Smalley, her husband, to Chicago.

The convention of Christian Endeavorers in Chicago (just closed at the time of writing), which has been pronounced the largest and best international and world's convention of the kind, among other resolutions passed this one concerning moving pictures: "Recognizing at once the potential value and existing dangers of motion pictures, we favor the pending movement for a federal censorship commission, so much more necessary and easy is prevention than is cure."

At Leading Picture Theaters

Programs for the Week at the New York Motion Picture Houses.

Vitagraph Theater Bill.

THE Night of the Wedding" is the feature picture of the program at the Vitagraph Theater this week. Eugene Mullin, the author, has his characters enact the principal scenes in America, but cleverly introduces flashes of Spain, and the hatred of a betrayed Spanish girl. The photoplay, produced under the direction of William Humphrey, is portrayed by Edith Storey, as Helen Carter, a society girl; Antonio Moreno, a clubman and amateur detective; Charles Kent, Louise Baudet, William Dunn, Denton Vane and Caroline Birch. The situations are logical and lead up with increasing dramatic strength to the final climax. Miss Storey and Mr. Moreno lend their art to making the picture one of undivided interest. The rest of the cast is equally competent. "The Goddess" is still on the Vitagraph program. In Chapter Eleven Celestia continues her work of reformation in one place, while the striking miners are storming the stockade defended by the hirelings of the coal barons. Anita Stewart, Earle Williams and Paul Scardon are the central figures in the cast. The balance of the program includes three comedies: Anne Schaefer and George Stanley in "What Did He Whisper?" a domestic comedy produced by the western Vitagraph Company; Wally Van, Nitra Frazer and a well selected comedy cast, in "In the Serpent's Tooth"; and Harry Davenport and Rose Tapley in "Mr. Jarr and Circumstantial Evidence," in which Mr. Jarr gets into a peck of trouble through a "grass widow," a saddle horse, a Ford and a camera fender.

Laura Hope Crews at the Strand.

At the Strand Theater this week Laura Hope Crews made her photo-dramatic debut in "The Fighting Hope," Wm. J. Hurlbut's well-known play, which was produced on the legitimate stage by David Belasco. In addition to Miss Crews, the cast includes George Gebhardt, Gerald Ward, Thomas Meighan, Richard Morris, Florence Smythe, Theodore Roberts, Cleo Ridgely, Tom Forman and Billy Elmer, "The Fighting Hope" has been finely produced by the Jesse L. Lasky Feature Film Co., and tells the story of a good woman who believes in the innocence of her husband, condemned to prison, and who remains true to him despite the fact that she falls in love with another man.

The third and last of the series of Aylesworth's Big Game Pictures, "The Legend of the Panama Exposition," the first complete views of Panama, and the Exposition; interesting travel and scientific studies; The Strand Topical Review; a new comedy, and the musical numbers, complete the program.

"The Running Fight" at the Broadway.

Violet Heming, in "The Running Fight," an excellent photoplay from the novel by William Hamilton Osborne, leads the bill this week at the Broadway Theater. The picture is a Paramount release. Police Dog Cartoons by Bray, the Broadway Animated News, South American Travel Pictures, and several new comedies are also shown.

Doings at Los Angeles

LOS ANGELES was somewhat deserted this week, for every publicity man, news writer, manager, many prominent directors, a hundred well known stars, and many exhibitors went to San Francisco to attend the big convention of the National Exhibitors' Association. A special train carried the majority north, and a goodly number went by boat. The tourists visited the big exposition and thoroughly enjoyed the trip.

Next week the exhibitors will be brought to Los Angeles, where they will be royally entertained by a committee of local people. A journey to Inceville, with a beach barbecue, and many other events have been planned for their benefit.

When the Selig special arrived, a committee of Photoplay Author Leaguers entertained the scenario writers, newspaper men and others with a delightful beach picnic, dance and supper on the sands of the Pacific.

One of the Big U companies returning from a trip to the Big Bear lake region reported the thrilling rescue of one of the men. Charles A. Hickman, stage manager, rescued James Wilson, one of the players, from drowning. In one scene Wilson went into the water, and sank. Hickman plunged in and started to save him, but the frenzied actor seized his rescuer around the neck and both would have been drowned if Hickman had not struck Wilson a blow, knocking him out. Hickman was then able to swim ashore with the unfortunate actor, who was soon revived.

This is not a typographical error. "The Straw Man" is being put on at the Mutual studios with Augustus Carney in the title role. He is first a convict and later a scarecrow, and not "The Squaw Man."

In the latest "Hazards of Helen" serial picture the intrepid Helen ropes a man while he is riding on the top of a box car. This picture is a good one with lots of good rail-roading in it.

Ham Hamilton, who broke his leg some time ago is still in the hospital but will soon be removed to his home in Hollywood, where he will take life easy for some weeks to come. He is cheerful and only says, "Wait till I get out: I'm writing a picture a week now and I've got some good ideas." Well, he certainly has time enough to think them up while he lies on a cot in the hospital.

Jane Bernoudy, Universal City's favorite, who rides horses and plays leading comedy parts, is suffering from a bad case of poison oak, contracted while doing a few scenes in the hills back of the city. The poor girl has one eye closed and is, of course, unable to work at present.

At the Lasky studio J. P. McGowan is completing "A Voice in the Fog" with Donald Brian in the leading part. The story is by Harold McGrath, and should screen well.

Truly Shattuck, Bessie Barriscale and Leona Hutton, the three leading women who are engaged at Inceville, were this week in an automobile smash which came near proving fatal. The players, fortunately, were only shaken up and bruised by the wreck, and were able to return in their car to the beach.

Horkheimer brothers, at their Balboa studios, are working like beavers on their new studio, which is now nearly completed. With the new stage space, dressing rooms and other needed buildings, they will be able to turn out much more film than they did during the past twelve months.

Henry McRae and his Universal players have been working way up the beach this week on some sea stuff. They went beyond Inceville, up to where the mountains meet the sea and found some wonderful locations.

Walter Wright and his company of Keystone actors have been working in Northern California for the past week on scenes for a big comedy. They incidentally (remember, incidentally only) viewed the exposition at San Francisco, and now all the other Sennett directors and players are trying to go north to get scenes in new locations.

Later—Henry McRae has given up his 101 Bison company, for he has been made director general of the Universal's

western producing companies. The company has not made any announcement further about the change, or who will take charge of the 101 company.

William Desmond, known more intimately as "Bill" Desmond, who has been famed far and wide as a legitimate star, has signed up with Thomas H. Ince and is even now at work in the canyon studios of the NYMP. He was lately associated with the Morosco company.

At the Keystone one can always get a laugh. This week Charlie Murray, who spent the Fourth at San Francisco, handed me a good one. He said that three companies had offered him handsome positions in musical comedy, but "I'd rather stay off the boards when the canvas is so much softer. As long as the trembling tinctypes want me I am going to stay with them, anyway I prefer to remain a lens-squirrel in the creeping pastels." Anyone knowing the funny Keystone man will repeat the lines and see the smiling face of Charles.

They are plowing at Universal City. No, the grain is not being sown, nor are they building a plume. It is the work of a landscape gardener to beautify the several acres around the administration buildings.

There was a twofold purpose in the celebration held on the Fourth at the great Keystone plant. Mack Sennett was celebrating the third anniversary of the plant, for it was three years ago this month that he organized the little company and built the small stage which is now covered by many thousand feet of stage space, glass studios, electric lights, buildings, and everything that is now used to make the great comedies. A large crowd gathered to enjoy the barbecue and day of pleasure.

H. G. Stafford surprised us this week by coming out on the stage with a script in his hand. Not to show it to some director, but to produce it himself. He has certainly graduated from the scenario office. He will put on semi-educational films with transient casts to be fitted to the stories as he does them.

Charles Swickard and his company of Inceville players have come on land again after spending several days at sea on the NYMP barkentine Fremont. He secured some excellent sea pictures for "The Three Musketeers," which he is putting on, with Orrin Johnson starred.

It is stated that D. Wallace Goodrich, formerly of the Commercial Motion Picture Co., Ltd., of London, has just completed three years' trip around the world taking commercial pictures, a number of which were sold to his home government. Mr. Goodrich intends working here and has secured the old Kalem plant, which he will improve. He will also use the adjoining land for the plot of a new and up-to-date plant with laboratory and everything complete for the making of pictures. About ten thousand dollars is to be put into the new plant. The officials have not been announced as yet.

CLARKE IRVINE.

VARIETY STARTS WITH A RUSH.

There is no livelier spot in filmdom than the spacious offices of the Variety Films Corporation, at 126 West 46th street, New York. President Louis Rosenblum, after making his announcement of the new "Class Film Service" idea has become the Mecca for producers of every kind of film conceivable. He buys most of them after one inspection, closing his deals in record time. It took him just fifteen minutes to buy "The Mysterious Man of the Jungle" and "Unto the Darkness," both wild animal multiple reel dramas. He also secured "Harbour Lights," four reels, and closed a deal for the complete outputs of three other companies, to be announced in detail next week. If his beginning is any criterion, Rosenblum is going to treat his customers to novelities. He begins by issuing a variety of heralds on features never before seen in motion pictures. The animal pictures carry a herald circular in shape, bearing a huge lion's head with gaping jaws. The naval picture is also heralded with an odd design, that of a lighthouse.

Mr. Rosenblum is buying as fast as suitable material is shown him; he is now ready with pictures in length from one to six reels, all with special displays and graded in price according to quality, not length.

Ruth Roland

Leading Lady of the Balboa Company and Star of Pathe's "Who Pays?" Series.

IT IS nearly a score of years ago that Ruth Roland first looked out over the footlights at an audience. This statement may be a bit surprising to many admirers of this wholesome young woman, whose speech is as gentle as her handclasp is sturdy. It should be explained, however, that Miss Roland's stage experience began when she was three and a half years old. She was born in San Francisco, and so, of course, she is a native daughter of the Golden West. We had dropped in on the Balboa star as she was sitting at her dressing table in the studio at Long Beach. She had laid down the pen with which she had been writing, explaining that she was not busy but that she could not bear to be idle. We sat down on the finely polished cedar chest that stood by the door of the cozy little dressing room; on the walls were many photographs of fellow-players. On a table by Miss Roland's side rested a large silver cup. It was inscribed, "Championship Cup—May 5, 1915—Vernon Country Club. Won by Ruth Roland and by Julian Eltinge." We were jotting down her initials,



and remarked something about two R's. "There are three R's, if you please," said Miss Roland with a laugh. "Rum, Romanism and Rebellion," she added mischievously.

"That was a famous phrase a number of years ago and it figured conspicuously in a Presidential election," said the World man. "There were those who thought it had something to do with the first election of Grover Cleveland."

"I was named after the daughter of President Cleveland," said the actress quickly.

Miss Roland added that she was on the stage until the death of her mother, when the little player was ten years old. The star reached over and picked up from the place of honor on her table the miniature of a striking looking woman, gazed at it a moment and gently replaced it. At the age of fifteen Miss Roland began playing ingenue parts in stock; she has been on the stage or on the screen ever since—on the latter for nearly five years.

"What kind of work do I like best?" replied the player to a question. "Why, dramatic comedy—the nice, refined

comedy; where smiles alternate with pathos. It is always so much easier to stir your audience, to reach the hearts of those who are following you, to even bring tears, after you have made them laugh. I think one of the greatest factors in Griffith's success has been his ability to inject into his story the unexpected flashes, the touches of comedy to relieve a tense situation, the bits of pathos that check mirth."

Miss Roland has had all-around experience on the screen. For the first fourteen months of the four years she was with the Kalem she played in dramatic western stories, then branched into western comedies and then into farce comedies, what she described as "rough and tumble." Her last

work before going to the Balboa Company, something over a half year ago, was in seven pictures of a detective series. At the Long Beach studio she has played only in straight drama.

The actress admitted that she was lonesome when she first came out to the seashore, twenty odd miles from the city. She had been compelled to break up a home in Hollywood to the making of which she had devoted a lot of attention. She had decided one experience of the sort was sufficient; she had sold her furniture and was living in an apartment.

"Which of my works down here do I like best?" said Miss Ro-

land. "Well, I think 'The Pursuit of Pleasure' and 'Unto Herself Alone' have been most to my liking."

Miss Roland is a lover of athletics. Her associates tell of her skill as a horsewoman and as a swimmer, and she says herself that she swims a lot. She has her own car and drives it much? "Dancing? Yes, I am crazy about it. That cup you are looking at was won by Mr. Eltinge and myself after a real contest."

"Yes, I have hobbies, too. Hats are one of them. No, I can't tell you how many of them I have—more than anyone in the town, I am afraid. I make the most of them myself. The one I wore at the photoplayers' dinner in town the other night? Why, that is a Chinese hat of my own design. An artist friend of mine outlined on it some Chinese characters. Neither of us know what these mean—it may be 'Call for laundry on Tuesday'—but I embroidered the outlines in beads and took a chance."

"No, I have not been in New York since I was a child, but I am going there soon—next year, if not this. I am

to have a vacation when the "Who Pays?" series is finished, and the length of my trip will depend on the time I am able to get away. I must go to San Francisco, where I have been but twice in the nine years since the 'quake. Yes, I may be there during the exhibitors' convention. That would be fine, wouldn't it? You think I would meet a lot of friends? I hope so. My only recollection of New York is as a kiddie, and I want to see it now."

We asked Miss Roland if she had any of her childhood pictures. She brought out two, one as she was when two years old, the other showed her at the age of nine in Chinese costume, while in her singing specialty of "Mamma's China Twins." In the face of the child easily may be recognized the charming unspoiled young woman of today, of whom it is said she shows to the humblest man on the "lot" the same courtesy she extends to those in official position and who in good works is ever ready to extend a helping but silent hand.

Moroso Signs Juan De La Cruz

THE OLIVER Moroso Photoplay Company announces as its latest capture from the stage Juan de la Cruz of the Royal Opera House of Copenhagen.

Signor de la Cruz brings something more than mere celebrity to the motion picture field. He has had a long and conspicuous success in Wagnerian roles, and his interpretation of these characters has won enthusiastic comment from such severe critics as Siegfried Wagner, son of the great composer, and Hans Richter, one of the greatest of Wagnerian conductors and a friend of the great master.



Juan de la Cruz.

Although never paraded by Signor de la Cruz himself, it is a fact that he is a member of the nobility of Europe and is listed in the Almanach de Gotha as the Count de Morcety. Though born in Copenhagen he descends from the old Spanish and Italian family of Morcety, from which he inherits his title. His appearances in European theatricals took place chiefly at the Royal Opera, Copenhagen, and the Covent Garden, London, where he received an ovation in such roles as Koenig Heinrich in "Lohengrin," Koenig Marke in "Tristan and Isolde," Landgraf Herman in "Tannhauser" and other parts, although Paris, London, Montreal, Los Angeles and other representative cities all over the world have applauded his performances.

Unsettled conditions in Europe brought Signor de la Cruz to California for what was to have been a complete rest and relaxation, but this has now been interrupted by the persuasive Moroso management. His own enthusiasm over the new art, however, has proved he regards the interruption as welcome and pleasing. It is expected that his initial motion picture work will be presented in "Peer Gynt," the famous drama by Henrik Ibsen in which Cyril Maude also makes his screen bow for the Oliver Moroso Photoplay Co.

UNIVERSAL COMPANIES TAKE TO THE HILLS.

The Burton King and Joseph De Grasse Universal companies have left Universal City for the mountain country back of Los Angeles in order to make exterior scenes in Western productions soon to be released.

The Burton King company is in the Bear Lake country, 7000 feet above the sea, making "His Nemesis," by Edward Sloman, and "In the Heart of the Hills," by F. McGrew Willis, of the Western scenario staff. Adele Lane, Edward Sloman and C. E. Bradbury will play the leading roles in both productions.

The Joseph De Grasse Rex Company is located at Fallow's camp in San Gabriel canyon, where they are at work on a two-reel story by Julius Furthman entitled "Mountain Justice." Arthur Shirley, Lon Chaney and Roy McGraw appear in the leading roles.

Pathe Holds Convention

Three-day Gathering of Branch Managers to Celebrate \$1,000,000 Business of "Elaïne."

Pathe held a three day convention in New York, beginning Monday, July 12, attended by all the managers of Pathe Exchanges east of the Rocky Mountains, as well as by the officials of the concern.

The first day was devoted to the new Gold Rooster features and "Neal of the Navy," the coming big serial, followed by a motor car excursion to Brighton Beach in the evening. On Tuesday morning the Pathe program was the subject and the afternoon was devoted to a visit to the Pathe studio in Jersey City and the factory at Bound Brook. An informal dinner in New York followed in the evening, after which the six-reel production of "The Beloved Vagabond" was shown, together with "Via Wireless," "The Galloper," "Simon the Jester," and "The Spender," the first of the Gold Rooster Plays.

On Wednesday the Pathe advertising in all its phases of trade papers, the new posters, the new bulletin, etc., came in for some good words and in the afternoon agency accounting was the subject. Wednesday night was the big windup with a banquet at Rector's to celebrate the attaining of \$1,000,000 in business on the great Pathe serial "Elaïne." The gratification of the Pathe officials is all the more increased at this wonderful showing of "Elaïne" since they remembered that "The Perils of Pauline" did its biggest business after the release of the last episode and "Elaïne" has still some weeks to run before the last episode will be shown.

Vice President Charles Dupuis and General Manager Louis Gasnier presided at the banquet which was also attended by the various department heads of the home office.

Change in Exhibiting Pictures

Walter W. Irwin of V-L-S-E Says Exhibitors Already Realize Importance of Long Runs and Repeat Bookings.

FROM the reports coming in from its branch managers, the V-L-S-E, states that a decided change in exhibition methods is taking place throughout the entire country.

In the last few months a decided decrease has been noted in the number of one-day bookings of feature productions. The exhibitors even in small towns, with populations ranging from 2,000 to 3,000 are booking strong features for two and three days, while in the larger cities runs of a full week are becoming common occurrences. This does not apply merely to the downtown sections of these cities, but the conditions also exists in the outlying residential sections.

In practically every city with the exception of New York, the business section of the town is also the promenade section in the evening, and naturally theaters situated in the business districts are able to show features for longer periods than those in strictly residential sections, and the "Big Four" are now looking forward to exceptionally long runs in these houses.

Walter W. Irwin, general manager of the V-L-S-E, who has been carrying on a vigorous campaign in the interests of long runs and re-bookings, says that exhibitors have awakened to the practical value of showing features of merit long enough to give everybody who has heard the picture entozoned an opportunity to see it.

NAT GOODWIN IN "THE MASTER HAND."

Nat Goodwin has played many parts on the stage and off. At one time he ran a brokerage business in the Wall street district, where he is still well remembered personally as well as by reputation. Since those days Nat has gone into pictures once or twice and is now making "The Master Hand" under the direction of Harley Knoles. So down to Broad and Wall they all go for the purpose of taking some scenes for the photoplay. There are times when notoriety and popularity are inconvenient. This was one of them for Nat. He was and is so well remembered in his former financial haunts that for some time he couldn't work for the police mobbing he received. However, "order was finally restored" and the camera man was allowed to proceed.

CARTER DE HAVEN LATEST UNIVERSAL COUPS.

Of recent months, the business of cataloging the coups which the Universal company is achieving has become a regular performance. Latest of the stars of the speaking stage to be weaned away from their former calling is the team of Carter De Haven and Flora Parker, for years among the biggest Broadway attractions in the theatrical line. They are already in Los Angeles; they have terminated their connection with the stage and are making ready to appear in Universal comedies under the direction of William C. Dowlan who has recently been directing Violet MacMillan in dramatic productions.

Advertising for Exhibitors

Conducted by **EDWIN WINTHROP BARGENT**

Gone!

GEORGE EDITOR CARPENTER, of the Real Reels, laments the passing of Ray Bailey and Ralph R. Ruffner from his territory. They have taken the Liberty theater, Spokane, Wash. It was in a small town called Vancouver, in the same state, that Mr. Ruffner got his start. Then he went to Boise and now he is back in Washington with another hustler with him and we quite concur with Mr. Carpenter in the belief that they will rip things wide open. Both men have built their success on advertising, backed by the proper conduct of their business. Both have made good and merely seek the larger field.

If you want to get into a larger house or a more important field, the advertising route is the quickest way, but it must be good advertising, persistent advertising, and it must be backed up by the house.

Right off the reel we get a letter from Mr. Ruffner, a sample of one sent the Spokane physicians announcing the showing of the Drug Terror and calling attention to the interest it holds for the medical profession. And they'll probably take this old subject and make a clean up with it. Each reel is specially typed and is signed in ink. It has all the earmarks of a personal letter because it is a personal letter in all ways that the text is repeated. This is not as cheap as a printed form, but they are going after business and know that the better they work the greater will be the reward.

Here's our best wishes to the new firm and will they please come in often as visitors to this department.

Udells.

Dave Udell takes the Llewellyn Chaplin card and makes it go for the full advertising space. Steve Ferrar took about a third of a circular space for the reverse, but Mr. Udell reverses the letters in each word for the entire advertisement, something after this fashion:

selrahC cldo dno leirM eheirtsO si
EHT THAH BEKAERH
A efedy—ni owt atk
luF to regnIG dno ytlevoN
maillIW droffitC dno eirM pamclaw si
"EHT ECNAHOI FO HIAWIH"
yrv dood—yrv dood

Most people will puzzle this out just for spite, and for a "just once" advertisement it is a capital idea. Another Udell scheme is the spelling out of the title, The Christian in four line letters and then type to the right, something after this fashion:

TREMENDOUS—3,000 people and 500 scenes. The London Derby race is the greatest scene ever filmed.

HONEST—No scenes are taken just for effect. Everything done is for a purpose; a good purpose. The truth and nothing but the truth.

EFFICIENT—Everything in the book is exactly and correctly visualized. Nothing is left undone. The most minute details are attended to.

In a later letter Mr. Udell explains that he is just hanging around the twenty mark. His work does not show immaturity. Evidently he is a born advertiser and if he keeps at it he will be one of the leaders presently.

In Turn.

In sending out Metro releases, exchange send also a post card self addressed to the home office on which the exhibitor is requested to pass comment on the subject and to offer suggestions. Probably not many suggestions of value are received, but it assuredly shows a desire to please the patron that might be carried along to the eventual consumer. Suppose that some day you should give your patrons return post cards asking for opinions and suggestions. You may get some help and assuredly you will be given credit for a real desire to please.

Headed Right.

The Ideal, Akron, Ohio, is headed in the right direction with its program. It is something to talk to the people with. It is a 3½ by 8½ sheet, four pages. There is a box head and a box at the bottom, both part of the regular form and not advertising. This leaves a spare five inches deep for house chat or reading. This is changed every week and is more apt to be general stuff than advertisement, though now and then we get something like this:

An electric button is useless unless it is pushed. Our programs are valueless unless they are read.

Nothing you can put on is so inexpensive or so becoming as a smile. We furnish all kinds, from 6:30 to 10:30 every evening, and from 1:30 to 10:30 on Sundays and holidays.

Some of our patrons have asked what time the second show

in the evening starts. We would say that it takes on an average of 15 minutes to each reel, so the second show starts about 7:45 p. m., and we usually run the two-reel feature at the end of each show, making the time of starting the feature about 7:15 and 8:30.

On the back page advertising is run top and bottom with some house chat in between. The program announcement is on the middle page with small advertisements top and bottom. They get seven and eight advertisements, probably enough to pay for the issue, and still have all the space they need for themselves, using titles and players. The chief objection is that the titles are set in all capitals on the machine. It will take no more space to set these in upper and lower case in a display type and the cost of the hand composition over the machine setting should not be very large. If they will try it just once, we believe that they will hold to it because they will obtain a result so much better. It is not a case of appearance, alone, but a case of appearance that makes for readers, and that is the object aimed at. It would be even better to use eight point for the one reel titles and ten point of the same face for the two reel features.

A clever idea is a free matinee for the kiddies after school. It has been their practice to pass children free when accompanied by parents at the first Monday night show, but to take care of increasing business that had to be stopped, no now and then they give a free matinee just for the kiddies when a subject like The Boston Tea Party or something with an educational kink is given just after school lets out. The reel is specially hired, but it more than pays for itself.

Not a Bit of It.

The Onocenta theater, Onocenta, N. Y., styles itself "The Strand of Onocenta." It would be better to forget the Strand talk of the Onocenta. Don't pretend to be a copy of another house. Probably few in the town will know what Strand is meant or why it is alluded to. Be your own house and be distinctive. The text comes on a card 4½ by 11 inches, a manila printed in a bright green. This stands out like a red hot iron. It would have helped some had the days been dated. The abbreviation for the days stand in boxes to the left of the text. Setting in the date as well as a word would have given a calendar value to the publication, and once the job was done, the changes would not add appreciably to the cost. Apart from this the typesetting is well done with a due regard for the featured lines.

A Summer Set.

William Freise, stage manager of the Majestic theater, La Crosse, Wis., has devised a pretty set for the summer months. The stage shows a rustic garden with the orchestra in a summer house at one side of the screen. On the other side is an electrically illuminated waterfall which runs into a tank in which two swans move about, mirrors at the rear of the tank multiplying the birds. From the large tank, which extends across the stage, the water flows to the level of the stage in a second smaller, but wider fall. This not only actually cools the air, but the mental effect on the perspiring patron is even stronger. The value of the swans is more or less questionable, since they are apt to become active at a time when interest should be centered on the screen. Apart from this the idea is distinctly good.

Nearly Here.

We have not yet seen the Jitney theater, but we live in dread. Joseph Goldberg, of the Olympic, Louisville, announces his house as a Jitney theater. But when the word is taken as the actual title of a house, make it complete. Call it the Jitney Movies. That will help a lot if ever you get the nerve to try and sell ten cent tickets.

Better, But Still.

E. O. Weinberg, of the Plaza, Troy, N. Y., sends in his last program and says he will keep on trying to swing it to shape. Mr. Weinberg makes a better selection of material, but he is still giving too much reading in proportion. With sixteen pages, no outside advertising, he should take at least two full pages for his program, instead of crowding it onto the back page. Then he should use the back page for the underlines and take about a page for chat about the house. This can be media as interesting as the chat of the players. One thing Mr. Weinberg does is to suit his cuts to the paper so that he gets the best impression possible. For that matter he makes his issue attractive in many ways, but he gives too much free reading in proportion to the advertising he gets.

Pennants.

The New theater, Stanton, Va., sends in a couple of pennants, but no details of the distribution. The flags are well done, the figure of Chaplin being in colors and printed on while the house announcement is also put on by some printing process. Monte Craig does not explain how they were distributed but gives the information that they added

much to the effect of the lobby, which is quite easily to be understood, for the colors are key and the use of quantities could be made very striking. He also sends in some orders, mostly small six page railroad, and says some of the things he has thought about the printer would not look well in print. Well, we agree that we are both thinking along the same lines, for the printer is not exactly clever either in his selection of types or their handling. Mr. Craig says he has done a lot of borrowing from the department and proves it, but he simply will not use the idea of dated days, but tells that it is Monday or Tuesday or whatever it is and you have to look all over the program to find which Monday he means. One program, black on brown, is surcharged in red to make it good for a matinee admission Saturday. This is better than a lottery program idea, but it might be better to read good only for an adult admission or the kiddies will get the programs and keep them from their elders. We would like to have more of an explanation as to how the Chaplin stunt was worked.

Timely.

About the time we were waiting for the German reply along came the Alhambra, Utica, N. Y., with a slip reading "The President's Ultimatum." But the President was Carl Laemmle and the ultimatum was "we must do the biggest ever," which the Alhambra says is The Torrent. It looks as though Utica had beaten the Mecca Building to a good line.

Three V. P. programs are offered, each better than the preceding as to stock, other than that the color of number two is better than number three, which is about the same lugubrious blue as the stuff you poke out of the refrigerator ice water pipes when they get stopped up. If you ever tackled that cheerful blue. If you cannot get a nice, cheerful blue, it is better to leave it alone. The third issue shows a cut heading that is nicely done, but they should kick out the Old English and go back to the type on the front of number one, only setting the date in a clearer letter. The inside cover of number three are the best and this form should be adhered to. This is dated days, stars in caps and titles in full face. Perhaps it will be found that stars in italics would be even better and more sightly as well. We would not be a bit surprised were that discovery made. It is what generally does happen.

A good folder shows a girl patting a leopard on its head and carries the big type heading: "Did you ever try this?" It is Miss Welcamp in "The Jungle Queen," but the line used is better than would be the title on the cover page. A. F. W. Jones, who sends the stuff in, says he is just breaking in. He broke into the right place, very evidently, and he will stand watching, if he will send stuff in now and then to watch him by. And then get this idea:

HAVE YOU JOINED OUR NEW

"Noon Hour Club"

6 Admissions on Main Floor for 25 Cts.
11 to 1.30.

COME IN—

They Are a Bunch of Good Fellows—

Every one of Them.

They Will Do It.

If you mind your own business you'll have about all that you can attend to, but some exhibitors are so constituted that they want to mess things up. Such a house is the Orpheum, Haverhill, Mass. It has been a straight picture house right along. Lately the Colonial, a former vaudeville house, saw the light and went in for straight pictures, too, advertising them as "wonder pictures." The Viagraph's The Oddness was "The Serial Beautiful." Then came the Orpheum with a three column yawn:

TO THE PUBLIC

Do not be bullied, bluffed, or huffed by any foks advs. of so-called "Wonder Pictures," or "Serial Beautiful." The best Serial Picture today is "THE BLACK BOX," which is shown at The Orpheum, and ninety per cent. of leading theaters in the country. The fact that it was written by E. Phillips Oppenheim, the greatest writer of the country today, should be ample reason to feel proud that you are following a great story. If you have not seen any part of "THE BLACK BOX," read the synopsis in The Gazette Friday and Saturday, and see it at The Orpheum Monday or Tuesday. If you want to be interested and entertained, see "THE BLACK BOX." If you want to go to sleep, see the "Serial Beautiful."

The next day they trothed a little more to this effect:

FACT NO. 2.

Considerable newspaper space is used very hard to fill the people's mind with a lot of lies about their so-called "Wonder Pictures," and trying to belittle the prestige of the Orpheum theater. Being fair business men we don't mind facts, but when they persist in advertising that one of the owners of the other theater is the head of the largest film concern in New England and selling the best pictures on the market, it is time that the fair public should not be lulled any longer. The feature pictures you see at the Orpheum are shown in the leading theaters of the country for prices ranging from twenty-five cents to one dollar. The pictures shown at the other theater and sold by the so-called largest film exchange in New England, are shown in the jitney houses of the far corners of New England. Judge for yourself and go to the Orpheum where you will always find a consistently good show.

There was no third day. The newspaper management stepped in and applied the soft pedal.

If the two houses were under the same management and they were ready to close the Orpheum for the Colonial, this would be most excellent management. It would appear that at these are really rival houses, and so the stuff, while excellent advertising for the Colonial, is in the wrong man's bill. Surely the Oddness, Betty Nansen and The Stenlog can rank with the offerings at the Orpheum. Most assuredly they do not close in the category into which the Orpheum would put

them. Therefore the Orpheum has made a scandalous exhibition of itself merely to advertise a competitor and put a new house on the playground.

The quickest and most certain way to advance a competitor is to attack him. The Orpheum stuff was not alone an attack but an exhibition of lamentably bad taste. They made theatergoers argue that if the Orpheum was so alarmed there must be something in the Colonial shows to give cause for the Orpheum display, so they went to the Colonial instead of the Orpheum. A child with a clear head could have doped that out but a man afraid of competition sees red and loses every sane viewpoint. It's too late for the Orpheum, but paste this up on your desk against the time you are tempted to succumb that your own new competitor is all the things that you think he is—and don't do it.

Neither the Orpheum nor the Colonial has written this department. The clippings came from three different sources, none of them related. There are all film handlers who feel that the matter is of general interest. Some are interested in the subjects attacked. It is bad for the entire business when a management boils over like this.

There is nothing that will put a business to the bad more quickly than a confusion that competition is fearful. Don't do it. Say your own show is good, but do not attempt to talk about the films you have not got. Don't know that they exist.

And on this same subject a well known Washington, D. C., attorney; a man merely interested in pictures as a spectator, takes the trouble to write about a recent local advertisement for Universal film in which the reader is urged to talk to a manager that he is a piece of cheese if he does not handle Universal.

Tableau Display.

Emery M. Downs, of the Knickerbocker theater, Cleveland, writes covering a photograph of a window display he is using:

This is the third time I have "broken in" on your busy day; the first was on the opening of the Knickerbocker, over three years ago; on which occasion you wrote me personally regarding ways, and means, of catering to the tastes of the aristocrats from the managerial chair of the Knickerbocker, which then had not opened its doors. The second, about two years after, I reported that we at least "had them coming strong," and incidentally plunged you into my dissertation on the great possibilities for the scenic production of big picture productions. I described the manner I had staged Helen Gardner in "The Princess of Bagdad," you will remember.

This time I will not claim so much of your valuable time, and submit the new advertising scheme I had photographed and which is in this mail order separate cover. The photographer did not get the idea owing to insufficient lighting. But the scene is one of the many I used in illustrating, with the assistance of suitably dressed dolls, a scene from the attraction playing at the Knickerbocker.

Issued down in "Nibbe" showed three dolls; a nude doll as a pedestal in the act of coming to life; Peter Amos Dunn a character doll standing "aghast," while in the background a Mama Keteen Jemmer doll with hands covering her eyes; lots of comedy action.

The bill poster had not as yet made the change of paper in the adjoining window announcing the "Coming Attraction." I read your valuable columns every week and get lots of good material for thought and progress.

I am now busy taking off my electric light fixtures for which I will substitute handsome silk Japanese lanterns for the summer months; I will use a lot of Wisteria with the decorative plan and expect to hand our patrons a pleasant surprise.

The cut does not show the coming attraction, which is in the next window, the window being permanently lettered for the coming attraction in black on a white ground, as right about being placed in the center according to the attraction. This window is in the store

recently abandoned by a dry goods concern and is in the heart of the business district. The major part of the display is a reproduction of the stage setting, the scene from the play being set where the screen runs in the real stage. The cost of the display for each change is not great. The result is worth many times the cost. Even if there were no actual return in money, the effect of such enterprise is alone sufficient to more than pay cost in advertising. The only thing we do not like about Mr. Downs is his infrequency.

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticized, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is enclosed.

Cutting Back.

EVIDENTLY one correspondent is trying too hard to fit a certain company because he writes that he is trying to turn out hundred scene plays and fails. He says:

If I write a hundred scenes I am told that it is too long for a reel. If I write forty or fifty I am told it is the right length, but too few scenes. What shall I do?

The answer seems to be to do as the studio people do. If they had been on the level in demanding hundred scene reels and the forty scene scripts were the right length, they would have told him how they did it. The original flash back was not made in a hundred scenes. It was made around thirty or forty scenes, but that action seemed to drag because some of the scenes were too long, so the director or the joining man got a pair of shears and taking two scenes cut them into bits and joined them alternately. This is still frequently done, and we know only one director who wants his action written in a hundred scenes with this in his head because he uses but a single script writer and knows the man can do the work. Other directors take sixty scenes or so and cut them up themselves. But if the work must be done, do with paper what the cutter does with the film. Write two scenes and then cut them apart. Suppose you write these two scenes: 38—Cabin or in No. 36—Jess at the table—Tom appears in doorway, she springs up. He stands looking at her a moment. His expression shows that he means her no good. Slowly she moves her hand across the table until she grasps the handle of the pitcher. Tom takes a step forward and her—she waves her hand—she sneers at him—comes forward—she rises—throws the pitcher at him—he ducks it passes over his head—he closes in and grasps her—they struggle violently—he tries to choke her—she bites his hand—he strikes her a blow—she becomes unconscious—hangs limply in his arms—he sets her on the chair.

40—Old Shack as in No. 38—Henry still on the bed, bound—he tries to rise—does so—bops across the room to the table—limbs tumbler with his teeth—lets fall—it breaks—hiding one of the broken pieces in his teeth he saws his hands free—cuts himself loose and dashes from the room.

The script shows that Henry is Jessie's sweetheart and has been overpowered and left bound in the old shack so that Tom may kidnap the girl without interference. But just now these two scenes alone concern us. They have not been written in the finished script, but on a separate sheet. With these before us, we start to cut them up, just as the director would cut the film on which these two scenes are printed. The result shows this:

38—Cabin—Jess at table—Tom appears in doorway—looks malignantly at Jess.

40—Shack—Henry on bed, bound—struggles.

41—Cabin—Jess looks up—sees Tom—terrified, but does not let him see she knows he is there.

42—Shack—Henry struggling.

43—Cabin—Jess stretches her hand toward the pitcher on the table.

44—Shack—Henry struggling—kicks on feet, but falls back on floor.

45—Cabin—Jess reaching for pitcher.

46—Bust of Jess' hand closing around handle of pitcher.

47—Cabin—Jess slightly smiling as she draws pitcher to her.

48—Shack—Henry gets to feet—starts to table.

49—Cabin—Tom steps forward—Jess icily him to stand back—he laughs.

50—Shack—Henry at table—takes glass in mouth.

51—Cabin—Tom advancing—Jess throws pitcher—Tom ducks—it goes over his head—he springs toward her.

52—Shack—Henry drops glass on table—it smashes.

53—Cabin—Tom closes in with Jess—they struggle.

54—Shack—Henry sawing at hands, glass in teeth.

55—Cabin—Tom tries to choke Jess—she struggles to force him off.

56—Shack—Henry frees hands—chafes wrists—picks up glass—saws at ropes binding feet.

57—Cabin—Jess bites Tom's hand—he lets go with a curse—steps back.

58—Shack—Henry free—rubs legs to start circulation.

59—Cabin—Tom strikes Jess—she falls limply into his arms—he expresses triumph.

60—Shack—Henry snatches up revolver—dashes out.

61—Cabin—Tom lays Jess on chair—goes toward door.

After that we see Henry hurrying to the rescue, the struggle between the two men and all the rest of it, but meantime from two scenes we have obtained twenty-three flashes, their combined length being less than the footage of the two, because we show only bits of

the struggle and only bits of Henry's efforts instead of atleking out the action in one scene. Cutting back is easier than writing straight action, but until you learn to keep the action in your head, it may be well to write the straight scenes first and then cut them up.

Made to Order.

Don't write a new botany or a new zoology just to get a story. Nine times out of ten it will not interest and the tenth time it will take too much explanation. Just the minute you write in a leader, "John gives Malin a plant that the plant that eaten will carry on, just 210 hours, 14 minutes and 23 seconds later to apparently drop dead, though she will remain in this condition only 10 hours and 13 seconds," you lose your audience. They will be so busy wondering where you found a plant that they'll take no notice of the story until long after Malin has come to life again. We saw a capital script the other day so loaded down with facts and hints that it stood no chance whatever of being sold, and studios get this product at least once a week, if not more often.

If you have your hero bitten by a rattlesnake, we know in a moment that he will die unless he gets gloriously drunk, but if you have him bitten by a purple snake with green spots and have to stop to explain that the only known antidote is a Swiss cheese sandwich, with the bread buttered on both sides and with English instead of German mustard, we are apt to forget that snake while chewing over that sandwich.

Is a word keep your plot factors clear and distinct. Get the novelty of the story into your situations and stop inventing new animals. If the story is dependent on the existence of a certain species of the alcoholic wards of the hospitals, accept as a fact the statement that the story is worthless.

Early Scripts.

This is from the man who recently told how he had at last made his first sale after having almost given up more than a year before. He knows. Others simply rush in.

Oh Lord, how long will the dubs continue to expect to sell their second and third tries. I have honestly worked an average of over three hours per day for nearly two years, and I was over a year landing my first one. I have treated your "Technique" exactly as I formerly used my text book on geometry, with the same care and pains to understand its problems and I have set my mark for the coming year at only ten accepted reels, counting doubles as two, should I succeed in landing such a thing as a double. One thing more and I'll keep still for a long time. The M. P. World isn't well enough known as this new, to the would-be photoplaywriter. There would be fewer to enter the game, perhaps, but they would be much better qualified if before writing a single story, they would read the World for six months, from cover to cover.

Mrs. Louella Parsons is doing good work in the Chicago Tribune and the papers in this syndicate, for she preaches the doctrine of work. It is through the daily papers that the lay reader must be reached. But if it were possible to get the message to the general public, it would not be believed. People have read the school advertisements and they "know." Any discouragement in print is merely the efforts of the inside clique to keep others from the fruitful field.

Death.

Not long ago an author wrote a drama in which the heroine, for her trespasses upon forbidden pastures, was punished with the death of her father, whom she greatly loved. One foot the old man was hale and hearty. Two feet later he was dead. The whole scene was written with an air of "this serves you plenty right," that was almost amusing. After several studios had declined with thanks, the author rewrote the story. He dwelt more, in the beginning of the story, on the love of the woman for her parent. Then, at the finish instead of death there came a stroke. The old man was a paralytic. The direct cause was the revelation of his daughter's indiscretion. He was a constant, living reproach far more dramatic in suggestion than his death could possibly have been made. The woman was not reminded now and then that she had been the cause of his death. She was daily, hourly—reminded that this thing in its whole chain was the father she loved and to whom she had brought a living death. The story in its new form sold. It offered a new idea.

Complications.

We've just been using the pulmotor on a comedy. It was a really promising idea, but about a hundred feet from the finish line the subterfuge started us by complications. That's too late by at least four hundred feet to start the complications or to add new ones. Get the complications in the first half or third of the story, let them work to the usual entanglements but handle them in such a way that the last hundred feet will disentangle the kinks almost wholly without the use of a leader.

Before you start to put your story into action, know what the story will be. Then tell this as quickly as possible. Say (in action, of course) "Here are Jim and Mollie. Jim wants to marry Mollie, but her father wants her to marry Perry. Jim hires a woman to declare herself to be Perry's secret wife." This can all be told in few scenes and one or two leaders. Now get busy with the story. Let it be supposed that the scheme will be successful. Then, in the last hundred feet let Perry bribe the woman to turn and swear that she is Jim's wife. A single leader will do it.

If you keep the story to various other schemes and dig this idea up in the last hundred feet before the audience can really sense the humor of the idea they will be watching the title of the next picture. In the first two hundred feet established your facts. In the next seven hundred work up the complications. In the remainder disentangle the snarl.

On Comedy.

A Texas correspondent offers this dissertation on comedy:

About comedies: all the companies seem to be making a cry for good comedies, yet authors get but little encouragement in their desire to write comedies when they see some of those turned out by the various companies. Nearly all the magazines are knocking the slap-stick, yet nearly every company is turning it out. If a writer wants to market a parlor comedy he has, say, four or five places to send it. Universal and Selig are out of the market; Essanay and Thanhouser have been out for some time. The Vitagraph, Lubin and American are about all that is left. The Colonial say they are not buying now. Mink might take it. It is a certain kind. If the story is silly enough for a "Waddy and Artie" comedy, the Edison might hold it six or eight weeks and then read it. The Komic might read the synopsis ONLY. The "Beauty" comedies are different from the others; if you write a comedy for the Beauty and they send it back it will probably have to go to the morgue. When the Nestor was in the market, they demanded a style of comedy which the other companies didn't take. A script rejected by Nestor meant "to the morgue." The Essanay Company say they are not in the market for "Bewildered" stories for some of their comedies. Take the "Bewildered" stories for instance. What really good author would want to write such stuff? And who would care to write a "Ham" comedy for Kalem? Or a "Waddy and Artie." As I said before, it seems to me that a really good, parlor comedy never has three chances: Beauty, Vitagraph and Lubin. I cannot yet see how to write a "general" comedy, one that might be used by any of the companies. A drama might be so written, but comedy is different according to my view.

In the first place, Lubin is scarcely in the market for polite comedies. It is not much in the market for a comedy. The Waddy and Artie series has been discontinued. Thanhouser never was in the market. The market is so shifty that it is not possible to keep tab on it long enough to write an article about.

But what we want to know is this: Why the morgue? If Nestor or Beauty or any other of those who produce a unique style of comedy turn back, why junk the script? Just one try—and then the basket! Out upon the thought!

Suppose that we take "Chinks and Chikens," the Edison release for May 19th. This was released as a "Waddy and Artie" comedy. But it was written for those comedians, not for an Irish comedian or a German comedian or any particular type and it was written for one comedian. It was not sent to Edison because it was "silly enough" for a Waddy and Artie. It was sent there first because we thought it rather better than the average and so sent it where it was most likely to be appreciated. It did not carry the wire walker, or the man-rooster or many of the other trimmings. It was merely a rather brisk little comedy that could have been offered almost anywhere.

Just as this had been written for those comedians or any other special players and had been rejected, it would not have gone into the morgue. It would have been worked over to more general lines and kept on its travels.

Just as a matter of fact it is not necessary to write a particular style of comedy. Write a general style of comedy and it will fit the special players if it is sufficiently elastic. Already this department has recorded a story written for Walter E. Perkins that was played by John Dunst, who was eight inches taller and at least a hundred and fifty pounds heavier, and the script was not changed in the least before being sent to the Vitagraph. A story was written that would have suited either men. It was not written to fit a size or type, but to fit any size or type.

The morgue is a place where ideas may be stored for the time being, but if the idea is in any way good, it should not be permanently sepulchred.

Just the other day we dug out of the morgue a story written for the Lubin negro players, changed to a black-face instead of negro, and sold it. It looked dead—but it wasn't.

Supplies.

Don't buy your supplies from schools or papers. Buy paper and typewriter ribbons from a stationer in your own town. If he has not what you need he can order it for you and will sell it at a reasonable price. One takes offers ten cent typewriter erasers for fifteen cents each and 250 sheets of paper for the price of 500. It is a profitable side line for the paper or school, but a swindle on the author.

She Knows.

A woman writer comments on a recent discussion of the revision bureau to this effect:

I was vastly interested in your article regarding the bureau, etc.—for a short time ago a young woman in an adjoining town wrote me and asked to come to see me about something she had written—and had sent out two or three times for criticism—and it had been very highly commended. Well, she brought the thing to me about a week ago—being in town on a visit—and those people had taken her money and had her send something out that was absolutely punk. There was a slight incident in it—but of interest only locally—in the town she came from—and carried twenty-four cents for it. Some of them having three and four cuts in subtitles. I have seen a good many scripts—considering my limitations—but this was the only one I ever saw that had been revised and pronounced good—she could not have given it away. I told her to get your book and study it—she had it already—but had merely skimmed it, she said, and I advised her to keep the thing she had out of the market—read and thoroughly digest your book before she tried again to write.

The people who mostly patronize the revision bureau are those who do not want to study. They want to have the glory without the work. They want to spend five dollars on revision and cash a three figure check. They are like the indignant young woman who wrote to Dr. Stockton: "I did not pay you to tell me how my story was bad. I paid you to tell me how to sell it."

Butt-ins.

Lately some correspondents have been worried about the number of fiction writers who are going to do plays. Just why? If a fiction writer gives the same time to mastering the technique of photoplay that a rank outsider does, he is entitled to the same measure of success, but, as a general thing, the famous fiction writer does not take the trouble to study his subject. He writes a couple of stories and the director finds them up, but they are not much better than the director could write himself and the manufacturer comes to realize it, so he drops the star novelist and comes back to the men and women who can write for the camera and who do not have to be translated into film action. There is no sense in worrying about the man with the underdone job. He'll be found out. The thing to do is to keep on writing your very best to the end that when the other man is dropped you'll be hanging around ready to take his place.

The films today require people who can write, but people who can write for the films. One man who has some genuine vaudeville hits to his credit recently wrote that a man leans over a pool and a goldfish jumps out and makes a face at him. Evidently he rises superior to a story of film limitations, and the man too big for his job can never crowd into it.

That First Scene.

It is getting to be quite fashionable to start a story with a smashing big first scene. It is fashionable, but not always wise. It is far better to start the story with an interesting proposition than with a big scene and then move to the climax with an ever increasing velocity.

The first big appeal should be made to the brain, the middle through the visual and the climax through a combination of idea and visual action. That makes for a better and more consistent development as a rule. Throughout the properly told story there is always the suggestion of something in reserve; of something held back to be sprung at the proper moment, a hint of something greater and more momentous to which the present action is leading.

In music the composer holds his mass of harmony to the last. He does not start off with a banging of the kettle drums and wind up with the sobbing of the wood choir. He enunciates his theme, then embrothers that until the composition ends with the fullest exposition of the idea in full orchestra. It will be the same way in writing photoplay. There may be a surge of story at the middle points, a receding action for a moment preparatory to the next crisis, but each crisis must be stronger than the one before, must be a little more forceful, until, at the end, the climax comes, than which there can be no stronger development in this particular story and no continuation.

To change the simile, the story should be like a rising tide. Each succeeding wave washes a little higher up the beach, recedes to give place to the next and so, until the tide is full, and the water can rise no higher. After that the tide must inevitably recede, but an interest recedes when the climax is passed.

Fitting a Style.

If you are going to write a cut-back story with a hundred scenes to the reel, do not use a theme that requires to be told in a few scenes of deliberate action. These can be cut back into many, but it might spoil the play. Get the sort of story that is improved by flashing back. Some stories offer situations where flashing back and forth will lighten the suspense. Others have scenes that will be lost if the complete action is not played without a break. If your play will be hurt by being taken up or down or even if you have done well. It will be better for you and the script. If, later, the director wants to break it up, on his own head be the crime. You are able to plead not guilty to the charge of incompetent workmanship.

In a sense that advice is as important in a comedy as in a drama, though most comedies are quickened by being cut up. Just now the hundred to a reel idea is popular, but it is not easy to plan the action and it is not as easy to write. As a rule three forty scenes to the reel comedies can be turned out where a single hundred scene story is done, because the higher the number of scenes the more carefully must the work be planned if the story is actually to be told and not merely to be hinted at.

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THE MOVING PICTURE WORLD

17 Madison Avenue, New York City

Projection Department

Conducted by F. H. RICHARDSON

Important! Operators Notice!

THIS DEPARTMENT has received such an enormous number of kicks about the poor inspection of film that I am going to make you the following proposition, and I might say that I am doing it at the request of one of the largest film manufacturers in the country. Where you find evidence of poor inspection, cut out the faulty part, or the poor splices, and forward them to me with a statement as to what day the films were received, and what exchange they were received from. You may either sign the letter, or sign your name on a separate slip of paper, and enclose a stamped, blank envelope. I will then forward the whole thing to the headquarters of the company handling that exchange, with request they investigate the matter and remedy whatever is wrong with the inspection in their exchange. Now please understand I must have the following data. First: What make of film is it; second: Does it come from a Universal, a General Film, a Mutual, or an Independent exchange; third: What day was it received? And don't mix up bad patches or other faults cut from several reels. If you take out faults from several reels, put each one in a separate envelope and mark them with the name of the film, when the film was received, and what exchange it came from; or, if you cannot use so many envelopes, pin the pieces of film together and attach a card; also don't forget the postage, because, while I am willing to do this I cannot pay out two or three dollars a day in postage to accomplish even as great a good as I hope will result from this proposition.

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of material awaiting publication it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Question No. 94.

Better answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Theater managers looking for high class men will do well to watch the Roll of Honor.

What is the effect of using condensers of too long focal length? Of too short focal length? Why does a cracked condenser show in the stereoscopic picture and not in the moving picture?

Roll of Honor on Question No. 88.

The roll of Honor on Question No. 88 is as follows: Joseph H. M. Smith, Fort Worth, Texas; J. H. Hanson, Lubec, Maine; John Solar, Watertown, New York; A. T. Weiss, New Orleans, Louisiana; W. C. Crawford, Brooklyn, New York; M. W. Larimore, Waco, Texas (except that he was in error in reporting the resistance); C. A. Dunn, Toronto, Canada; Victoria, British Columbia; M. C. McKercher, Dallas, Oregon; and William Lee, Fort Worth, Texas.

I think the reply of C. A. Dunn is best deserving of publication this time, though that of Neighbor Hanson is almost, if not quite, as excellent. Brother Hanson brought out the point that while there would be slightly less resistance in the shorter carbon, if carbons of that length were used, there would be enough greater loss in hits to more than offset any saving made through elimination of resistance.

Reply to Question No. 88.

By C. A. Dunn, Toronto, Canada.

The Question:

Would there be any considerable difference in flow as between using 10 inches of 5-8 inch eored upper and 6 inches of 1-2 inch solid lower and a 4-inch upper and a 3-inch lower, same sizes, carbon in your lamps? Is the resistance of a hot carbon higher or lower than when it is cold? What is the difference between ordinary standard arc lamp carbons, such as are used in street lamps, or flaming arc carbons, and projection carbons?

The Answer:

Since it is the rule that the resistance of a conductor is directly proportional to its length, and inversely proportional to the area of its cross section, the shortening of the carbons to the extent named in the question, a total reduction of 9 inches, would certainly reduce the resistance and increase the amperage. But, taking as the basis the experiment recorded in paragraph 3, page 263 of the Handbook, where the insertion of 10 inches of 5-8 inch carbon into a closed circuit with 50 amperes flowing resulted in a reduction of approximately only one ampere, the increase in the case in question would be slight—merely the fraction of an ampere. Metallic conductors increase in resistance power with every increase of temperature, but carbon has what is known as a negative temperature co-efficient, which means that, like insulating substances, its resistance decreases with increased temperature, therefore the resistance of hot carbon is less, or lower than the resistance of cold carbon.

The texture of the ordinary standard arc lamp carbon is both harder and coarser than is the texture of the projection carbon and its density less uniform, with result that the light from the standard arc lamp carbons is neither as steady nor as pure as that from projection arc lamp carbons, and since steadiness and whiteness, or purity are prime factors in screen illumination the former carbons are unsuitable for such work. Flaming arc carbons differ both from the ordinary standard and the projection carbon in that the core is composed of powdered carbon, mineral salts and a suitable binder with a copper wire to the center. These carbons are thus constructed with the view of making the arc itself the principal source of illumination instead of the electrode.

As to that portion of the reply dealing with the flaming arc carbon I cannot certify as to its correctness. I am not posted on flaming arc carbons, nor have I time just now to hunt the matter up. I did not know there was a copper wire in their center.

Department Examination.

The inspector-in-chief of Buildings Department of an Indiana city of considerable size, writes:

We have recently placed in operation an ordinance regulating the motion picture houses and theaters and the motion picture theater operators and switchboard men, copy of which we enclose. Should you have any questions or series of questions on hand which you would be at liberty to forward us for the examination of motion picture operators and switchboard men, we will consider it a favor, and should we be in position to return the compliment at any time in any way we shall be glad to do so.

This letter was replied to personally, but I may say for the benefit of other cities who contemplate the passage of similar laws, that a series of question is of slight value, mainly by reason of the fact that it is a series of questions is asked, that fact soon leaks out and applicants will all pass. The thing for an examiner to do, is as this department has pointed out time and again, simply ask a comparatively few practical questions, tending to bring out the actual knowledge of the applicant concerning the various things he is compelled to handle, such as, for instance, the Edison three-wire system; the two-wire system; resistance; transformers; finding grounds in rheostats; locating the coil of the rheostat the ground is on; finding a ground in the operating room circuit. Here, for instance, is a simple question which will show you how much the operator knows about the electrical action of the Edison three-wire system: Suppose you have an Edison three-wire system, with all three wires entering the operating room and terminating in a switchboard. Suppose you have attached to "one side" three circuits, one taking 10 amperes, one taking 15 amperes and one 40 amperes; attached to the other side are also three circuits, one taking 10, one 15 and one 40, or a total of 130 amperes. What size fuse would be necessary on the operating room feeders? The operator who can answer that question fully, completely, and in detail, explaining the reasons for his answer, most emphatically understands the action of the Edison three-wire system. Incidentally let me see how many of our readers can answer it. It is simply one question out of many similar possible practical ones designed to bring out the actual knowledge of the operator. Catch questions should be avoided since they serve no good purpose.

A Film Fault Detector.

Mr. Maurice W. Rosenfeld, inventor of a new machine to detect faults in film during the process of inspection, recently demonstrated the machine to the editor of this department.

After careful examination of the same I am prepared to say that the device is most excellent for the purpose intended, and one which by all means ought to have a place in every film exchange. It has many excellent points, and so far as I can see, it absolutely detects (a) wide or stiff patches; (b) broken sprocket holes; (c) broken film track; (d) mis-matched holes in splices, and other mechanical faults in the film,

Want Salaries Increased.

According to reports Elgin, Illinois, Operators' Union has demanded a wage increase, which the managers propose to fight, declaring there are plenty of operators to be secured at salaries now being paid. To which the operators reply that the only men the managers can secure are "crank turners." This implies that the union operator of Elgin is a better workman than is the non-union man. I hope this is true. It is the very thing I have for years been preaching to unions: Make the union card a synonym for good projection. I don't know anything about the situation in Elgin, so far as it applies to the relative proficiency of union and non-union men. I trust, however, that it is true that the crank turners are on the outside and the operators on the inside of the organization, and if this is true I venture the statement that Elgin managers are taking a very foolish stand when they propose to resist the demand for raise in salary by accepting inferior workmen at lower salaries. If one of these managers proposed to erect a new theater, would he go to the cheapest architect he could possibly find, regardless of ability? Well, hardly. He would first want to know something about the ability of Mr. Architect and then discuss the matter of remuneration. Why work that rule backwards when dealing with operators? Don't you really believe, Mr. Elgin Manager, that an increase in operators' salary will, in the very nature of things, ultimately reflect more than its value in increased excellence of the projection on your screen? Well, if you don't, I do, and probably I have had as wide experience in these matters as you have; possibly just a little bit wider.

Very likely by the time this is published the difficulty will have been settled, but the remarks may be applied by other managers in other cities where similar trouble may develop.

A Genuine Curio.

From A. A. Heidt, Evansville, Indiana, comes a letter and photographs of a very genuine curio and relic of the old days. Fig. 1 shows the operating side of a projection machine known as the Amet Magniscope, owned by Mr. Heidt, who purchased it in 1901. Fig. 2 shows the intermittent sprocket and movement. The movement was of the trip clutch type, and gave three pictures to each revolution of the intermittent sprocket, and nine pictures to each turn of the crank. The film was cutless, and the length of subjects from 30 to 85 feet. Fig. 3 shows the opposite side of the mechanism. The film ran from the intermittent sprocket along the base board under the lamphouse, down and back up. When Mr. Heidt discovered the fact that film could be spliced with rollidion he changed the machine so that a five-inch reel could be used. He did not know what a rewind was, that being done by revolving the reel by hand. Gas was the illuminant. Mr. Heidt still has his lamphouse and gas burner in good condition. The machine was purchased from a traveling showman by the name of Emig, in the fall of 1900.

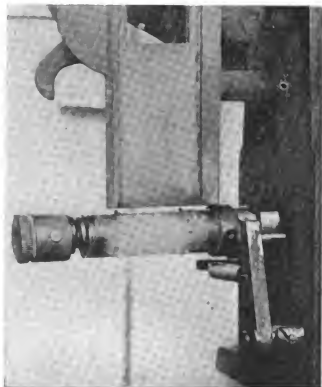


Fig. 2

The spring and knurled screw in the end of the intermittent sprocket, Fig. 2, supplies a tension, so that when the dog on the shaft of the sprocket hits the clutch it trips the same and allows the sprocket to make one-third of a revolution.

I am sure our readers will feel indebted to Brother Heidt for having contributed pictures of this very interesting machine.



Fig. 1



Fig. 3

Eye Strain.

Waterloo, Iowa, says:

I have read with a great deal of interest your article on the condition of films, June 12th issue. With relation to the statement made by Mr. Nicholas Power, I think it very timely, and have wondered if the time were not near when the use of films will be considered the same as in their manufacture. I have long contended that film out of condition has a decided tendency to cause eye strain, the same of which is true of poor lenses, and have put up that argument to our manager. I enclose herewith an advertisement, used by one of our competitors lately, which appeals to us as being a sort of joke, so far as the advertising-men deals with projection. What is your opinion of this kind of advertising? I read the department with much interest every week, and find it to be very helpful and instructive.

Waterloo raises a rather large question, and one which will doubtless, in due course of time, receive serious consideration. Mr. Power's statement is, as I have already said, in my opinion, correct, but whether we can go beyond that and claim that films which are merely scratched and dirty will cause eye strain is something else again. Personally, I am a little inclined to doubt that part of Waterloo's contention, though his remarks concerning poor lenses are absolutely right, since a poor lens would have somewhat the same effect on the eyes as the picture being out of focus.

With regard to the advertisement, the thing which aroused Waterloo's criticism is the following: "The only house in America with projection so perfect to allow the showing of pictures in daylight." Well, statements of that kind are hardly worth consuming space in criticism. In order to show the value of the statement I would be compelled to consume a good deal of space. However, for the benefit of the writer of this advertisement, let me say that perfect projection has little or nothing to do with daylight projection. Daylight projection is wholly and entirely a matter of light brilliancy and screen construction, principally the latter.

Change in New York City Regulations.

The Picture World has been notified by the Department of Water Supply, Gas and Electricity that the old rule prohibiting the re-winding of films inside the operating room during the time the projector is in operation, has been rescinded. Films may now be re-wound in the operating room at any time.

This is a rule that is along the lines of common sense. The operating room is presumed to be thoroughly fireproof and it therefore is the logical place for the handling, re-winding and operating of films. It is all nonsense to require this work to be done in a separate room. It simply makes additional expense in many theaters and the re-winding and repairs from under the eye of an experienced operator and person usually places it entirely in charge of an incompetent boy. Our compliments to the department on its sane and sensible action.

I'll Explain.

Arthur Ayers, Bellefontaine, Ohio, writes:

In issue June 12th you say, in describing the arc controller: "If the voltage rises, the amperage drops; if the voltage drops the amperage rises." I have just finished reading the article by Mr. Rubin, Pensacola, Florida, in which he says his experience has been that the higher the voltage the higher the amperage, and you say in commenting that such is the case. J. H. Hallberg in his book, page 134, says: "Should the current flowing through the arc be decreased in amperes, and the carbon separation remain the same, the potential drop across the arc will increase. Should the current flowing through the arc be increased in amperes and the carbon separation remain the same the potential drop across the arc will be decreased." Now don't imagine I am finding fault with you, or in any way putting up a kick. Just do not seem to be able to get this fixed in my head quite right, therefore, will you explain? Am anxiously awaiting the publication of the result of those experiments you have made, in order that I may learn the action of light through lenses. It was no doubt a very hard job, but you have done something which I feel sure will be appreciated by every live, progressive operator, and which will also improve results in many theaters in this and other countries. I agree with Brother Kaho, Trinidad, Colo., that every operator should understand something of photography, camera work, and how pictures are produced. True, it is another and entirely different branch of the industry, but the operator adds the final touch to the cameraman's, director's and actor's work, and I contend that he should know something of these things. It is, of course, not necessary that the operator be an expert cameraman, but there should be some means whereby he could learn some of the rudiments of photography and camera work, in order that he may produce better results on his screen. I think it would be an excellent idea if the Moving Picture World would devote a part, or even half a page, to this particular branch, and have it edited by some one competent to do it—that is not a slam at you. You already have more than enough—possibly some good, first class cameramen might handle the matter, in a series of articles that would interest and help the operator. If this would make the World cost more, I for one am perfectly willing to pay the price, but, of course, I am only one. I would like to hear other operators express their view in this matter. In closing let me say that the World is the best paper published relating in any way whatsoever to the moving picture industry.

Well, Brother Ayers, I guess it is up to me to explain what I mean. When I commented on the arc controller I was speaking of the action of the electric arc. When I commented on Brother Rubin's letter I understood him to mean the current or voltage of the line not the voltage

of the arc. You see it works this way: If the impressed voltage—that is to say, the voltage of the line—be increased, then, assuming the distance to remain the same, a greater amperage would be forced through that resistance, therefore "the higher the voltage the greater the amperage." On the other hand, speaking simply of the electric arc, as such, if the voltage of the arc be increased (when we speak of the voltage of the arc we mean the voltage across the arc, or, expressed in another way, the drop in voltage across the arc), then the amperage will drop, because higher voltage across the arc means that the arc offers higher resistance. If, on the other hand, the voltage across the arc be decreased, then the amperage will increase, because of the fact that the arc offers less resistance.

Mr. Hallberg is perfectly correct in his statement. What he means, and in fact says, is that if the carbon points remain separated the same distance, and the amperage be increased, then the voltage across the arc will drop. This is by reason of the fact that the electric arc travels from carbon to carbon along what is known as the "arc stream," which is composed of gases generated in the process of volatilization of the carbon. This arc stream acts somewhat the same as a wire, in so far as its resistance be concerned, and if the amperage be increased the arc stream is automatically made greater, because there is a greater volatilization of carbon, hence more gas, and if the length of the arc stream remain the same then, its density or diameter being greater, of course its resistance would be reduced, and, conversely if the amperage be decreased without altering the distance of the carbons the arc stream would automatically become smaller and its resistance would rise, thus causing an increase in voltage drop. Mr. Hallberg's answer was perfectly correct as far as it went; the only trouble was he did not go far enough and explain the underlying cause.

If, on the other hand, however, you increase the amperage and do what you would do in actual projection, viz.: slightly increase the length of the arc, then that is something else again, because the exact length of the arc would compensate, or at least partly compensate for the added volume of the arc stream and total result in voltage rise or drop would depend on the amount of amperage increase and separation.

As to the cameraman matter, the Moving Picture World is, I believe, arranging to take care of that. You could not slam me that way, old man, because I do not pretend to be a cameraman. Personally I do not think there is very much to be gained by the operator understanding camera work, though, of course, broadly speaking, he would gain something.

Many thanks for your kind words about the World. Yes, we think it is the best paper, too. Strange how great minds run in the same general direction.

The light ray stuff will come along as soon as we can test its correctness.

Film Damage.

James Martin, manager Princess theater, Cedar Rapids, Ia., says:

The enclosed piece of film was taken from "The Diamond from the Sky," Episode No. 9, and was handed over to me by my operator, W. J. Phelan, with the request that I explain to him the cause of the fault, also tell him how to repair the same. I am passing it on to you for comment. I want to thank you for the many suggestions furnished in the department, and to extend my best wishes for your continued success.

The trouble is due to the printing machine. Just exactly what happened I is rather difficult to say. For approximately six inches the film apparently only moved down half its allotted space, thus making a double exposure. The repair may be made simply by cutting out the bad piece, but this is no excuse for the inspection department of the manufacturer for passing out such a glaring, perfectly obvious fault. I have referred the matter to the North American Film Corporation, who put out "The Diamond from the Sky."

Information?

Albany, New York, says:

I noticed, recently, where a correspondent in Pennsylvania asked the question of the effect of a trade publication a question with regard to screens, to which the following reply was made: "The price paid for a screen generally signifies its ultimate value to you, therefore it is safe to say that the better screen costs more money." Now, what is your opinion of this proposition, Brother Richardson?

Why, about all the opinion that I can express is that if this is to be taken as true, then the mirror screen is several times as good as any other, a proposition which might possibly be questioned in some quarters. I have plenty to do, Albany, without bothering with the replies made by others to questions propounded to them.

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Comments on the Films

General Film Company

THE SUMMONING SHOT (Biograph), July 5.—There is plenty of dramatic material in this one-reel photoplay, but the spirit and determination of the young girl to avenge her father seems rather overdrawn. Isabel Roe carries out the author's conception of the part. Harry Huchins and Frank Newburg offer lifelike impersonations.

LEATHER GOODS LADY (Essanay), July 5.—Leverly Bayne is the lady in question, in this one-reel comedy adapted from a story in *Manney's Magazine*. The plot reveals a neat bit of romance, which receives the benefit of Miss Bayne's sympathetic acting. The author has had the temerity to make the hero the pilot of a taxicab, and endow him with all the virtues. Even fiction writers must have their little jokes.

A STORY OF THE PAST ("Road o' Strife" No. 14) (Lubin), July 5.—Several of the scenes in this installment of the Emmet Campbell Hall serial relate to Alene's childhood and take place at her father's factory. The incidents showing the revolution are effectively staged. Bernard Siegel carries the burden of the acting all through the reel; he is fully equal to the task.

HEARST-SELIG NEWS PICTORIAL No. 53, 1915 (Selig), July 5.—The effects of the earthquake at El Centro, Cal., heads the list. Compelling the items. Travelling monument at Saratoga, N. Y.; Paris pays tribute to statue of Washington; athletes at Harvard Stadium, Cambridge; non-sinkable lifeboat at San Francisco; Chicago Horse Show; flood in Kansas; Lucile fashions; war riots in South Africa; recruits at Rome, Italy; Cornell winning at West Point.

THE REVOLT OF MR. WIGGS (Vitaphone), July 5.—A case of rats are an important part of the dramatic personnel in this one-reel comedy. A Suffragette parade, with Kate Price on horseback, at its head, is another source of fun. During the speech-making the rodents and the ladies get mixed up on the platform; the ladies escape first—and add largely to the amusement supply. It is needless to remark that the comedy was written by a man, one Frederic Chapin, by name.

SOME ROMANCE (Kalem), July 6.—Having tried about everything else, including street cleaning, Ham falls in love in this one-reel comedy. He takes the affair quite seriously, but spectators of the film will take it just the reverse.

THE CANNIBAL KING (Lubin), July 6.—A short, lively and wildly improbable farce. Babe Hardy, as the cannibal king, is wonderfully and fearfully made up. He goes after the fun with right good will and keeps it all on the run straight up to the climax. "Ping Pong Woo," a droll cartoon comedy, by Carl Francis Lederer, is on the same reel.

THE COYOTE (Selig), July 6.—James Oliver Curwood has fully sustained his reputation as a scenario writer in this one-reel drama. All the incidents have that inevitableness which is the foundation of sound dramatic construction, and the action which moves forward without one faltering step. The production and acting are on a par with Mr. Curwood's work. Bert Grassby and Norma Nichols have the leading roles.

"DREAMY DUD" IN KING KOO KOO'S KINGDOM (Essanay), July 7.—Another of Wallace A. Carlson's living cartoons, in which a new adventure of Dud and Wag is pictured with much skill and humor. A piece of educational, showing the Grand Canyon, is included on the reel.

THE ADVENTURE HUNTER (Selig), July 7.—A galling gun mounted on an armored automobile, its bullets demolishing a heavy wooden girder, is a novel and thrilling bit of business in this one-reel drama. It is a regular George Barr McCutcheon romance, dashing young American, lovely princess and all. The atmosphere of a foreign court is very well simulated; but, why the three steins over the door in the king's council chamber?

THE WHITE AND BLACK SNOWBALL (Vitaphone), July 7.—This one-reel juvenile comedy is a page from the book of childhood. A treat for all Bobby Connelly's admirers. Teft Johnson, author and producer of the film, understands children.

THE CLAIM OF HONOR (Biograph), July 8.—Augusta Anderson, Walter Woodin, William J. Butler and Charles Perley have the leading roles in this one-reel drama, which deals with titled foreigners and plain Americans. The plot is ultra-romantic, predicated acting by the entire cast making the film interesting.

EDUCATION (Essanay), July 8.—A clever comic setting of the familiar situation where the country lad goes to college and learns a lot of things not set forth in the text books. Wallace Beery and Harry Dunkinson are an entertaining pair of rubes, and the reel has been produced in a thoroughly workmanlike manner.

HEARST-SELIG NEWS PICTORIAL No. 54, 1915 (Selig), July 8.—The following items make up the number: Models of warships at the Panama-Pacific Exposition; Mystic Shriners parade, Brooklyn; dumping confiscated firearms into Lake Michigan; Atlantic City Baby Car; Lucile fashions; Battery F, New York National Guard, at practice; women carpenters, Chicago; riding on surfboard, Oakland, Cal.; woman ambulance surgeon, New York; Serbian war pictures.

HERTIE'S STRATAGEM (Vitaphone), July 8.—W. A. Tremaine has provided Billy Quirk with an opportunity to show what a bewitching young lady he makes when masquerading as one of the fair sex. The comedy is along familiar lines, but is smartly acted, and furnishes a reel of enjoyable nonsense.

PHONCHIO BILLY WELL REPAID (Essanay), July 9.—Popular slang would briefly sum up the moral of this one-reel drama by the title, "Getting His." Broncho William attempts to play fast-and-loose with the wrong woman and poetic justice hands him his deserts. The novelty of seeing G. M. Anderson in a role where the other fellow gets the lift will prove interesting to his admirers. The picture bears a close relation to "things as they are."

MONEY! MONEY! MONEY! (Lubin), July 9.—There is freshness of material, also a neat little sermon on unfounded suspicion, in this one-reel drama, by Lawrence S. McClimkey, Joseph Kaufman, Ethel Clayton, Walter Law and William H. Turner, give a most satisfactory account of themselves on the side of the acting, and Mr. Kaufman has again demonstrated his ability as an artistic producer.

LOVES WAY (Vitaphone), July 9.—To see a young man saved from making a wreck of his life by meeting the right woman at the right time, is always a satisfactory experience in the theater or in reality. A. H. Miller's one-reel photoplay has such a theme, and S. Rankin Drew, with the assistance of Antonio Moreno, Charles Kent and Edith Storey has placed it skilfully upon the screen.

IT MAY BE YOU (Edison), July 9.—A capital farce motive furnishes "the cue for action" in this one-reel comedy. The construction is apt, the humorous climax being brought about skilfully. Arthur Housman, Pauline Welford, and the other members of the long cast make the performance a rare treat.

A TIMELY INTERCEPTION (Biograph), July 9.—Still another proof that D. W. Griffith's earlier pictures were worthy the creator of "The Birth of a Nation." This re-issue, with Lillian Gish, Lionel Barrymore and W. Christie Miller in the cast has lost none of its entertaining qualities.

OLD OFFENDERS (Biograph), July 10.—The trials which beset the path of a hard-boiled crook are shown in this one-reel drama. It is an ordinarily good photoplay, well acted by Charles H. West, Claire McDowell and the rest of the cast.

THE SCAR OF CONSCIENCE (Edison), July 10.—The excellent acting of George Wright is the most striking feature of this one-reel drama. The story is didactic, and Mr. Wright brings out the moral lesson with telling force. His make-up and performance of the aged man in the closing scenes give the climax great strength.

A WILD RIDE (Episode No. 35 of the "Hazard of Helen" Railroad Series), July 10.—Lashed to the driving rod of a moving freight engine is the big stunt performed by "Helen of the Healthy Nerves." In this one-reel episode, Len D. Maloney also performs a death-defying "thrill" which makes a large demand upon his intrepidity. The entire film comes very near to being sensationalism raised to the nth degree.

THE NEW VALET (Lubin), July 10.—Billie Reeves, once more clad in the familiar trousers which, as Mark Twain remarked of Huckleberry Finn's garment, "hang considerably in the rear and contain nothing," had a labor occupation in this one-reel farce. Most of the action takes place on the boardwalk at Atlantic City, and Billie sustains through a series of comic mishaps in the old, nocturnal way.

BOUND BY THE LEOPARD'S LOVE (Selig Jungle-Zoo drama), July 10.—This rather grandiloquent title belongs to a one-reel drama written by Wm. H. Lippert. The main motive of the film is a human love story. The foreplay atmosphere of the scenes, and the native and Circassian characters, all contribute to a well-made photoplay.

General Film Company Specials

THE SEVENTH COMMANDMENT (Kalem), July 5.—The author of this three-reel drama has not minced matters in the least. He has pursued his unpleasant theme to a logical conclusion, the guilty man and woman paying the penalty for their crime. Most of the material has the frankness of the testimony at a coroner's inquest. The attempted assault of Craig upon his daughter is somewhat mitigated by the admiration excited by Marguerite Courten's acting of the young girl. Her work during this scene is a fine expression of sweet womanliness and untraced innocence.

A STUDIO ESCAPEE (Selig), July 5.—This two-part drama is without a strong central motive. The raid on the studio is entirely unjustified, the reel which takes place being a very innocuous affair. The entire picture lacks vitality. The photography is of the best, and Desale Eyton, Lillian Hayward, Edward J. Pell and their associates do all in their power to give the play life and reality.

THE SMOGGLER'S WARD (Biograph), July 6.—This is not the best two-reel drama produced by the Biograph. The story is interesting, but

the action is forced, and the locale of the play is not stated. The acting is excellent. Gretchen Hartman, Viola Smith, Alan Hale and G. Raymond Nye, being especially meritorious.

THE RAJA'S TUNIC (Essanay), July 6.—In this two-reel drama, which is a continuation of the checkered career of Dominica, the heroine of "Brava's Double," the author has pushed a risque subject to the limit. The means by which a sculptor forces a woman to pose for him in the altogether, speak more for his artistic instincts than his feelings as a gentleman. The last reel ends as Dominica retires behind a screen to do his bidding. Not Cress is excellent as the woman.

THE MAN FROM THE DESERT (Vitagraph—Broadway Star Feature), July 6.—Reviewed by Lynde Denig on page 80, issue of July 3.

HAMLET (Knickerbocker Star Features), July 7.—Reviewed by Handford C. Judson on page 317, issue of July 10.

THE FRAME-UP (Kalem), July 7.—Ollie Kirby's characterization of the soiled heroine in this two-reel criminal drama, goes a long way toward redeeming the sordid story. The characters and most of their doings are true to life, but, the escape of Fency from the prison's cage in the court room is more amusing than impressive. By the way, since when have court rooms in this country been equipped with the Italian device for guarding the accused.

THE BEAST (Lubin), July 7.—We all love to see a bully soundly thrashed. Shannon Frye has worked up to this situation in his two-reel drama with most convincing visual arguments, and Edgar Jones and Louis Mortelle make the fight very like the real thing. Mr. Jones' production of the photoplay exhibits some novel scenes.

WHOM THE GODS WOULD DESTROY (Lubin), July 8.—The hand of the trained dramatist is apparent in this three-reel photoplay, by May M. Grewell. It is melodramatic in theme, has a sensational climax, interest which never lags, and has been adequately produced by Joseph W. Smiley.

EBB TIDE (Selig), July 8.—The subject of this three-reel drama is the old tragedy of guilty love. The author has handled it with much a refinement of feeling, but after the method of a novelist rather than a playwright. The characters are too prone to analyze their emotions in a poetic strain, and read symbols in the incoming or outgoing tide. Briefly, the play lacks action. Aside from a painting, which only a blind man would add to his collection, the production is thoroughly artistic. Harry Lonsdale, Marjorie Boncher, Wheeler Oakman and Kathlyn Williams constitute a worthy cast.

EUGENE ARAM (Edison), July 9.—Reviewed by Loula Reeves Harrison on page 81, issue of July 3.

HIDING FROM THE LAW (Kalem), July 9.—Reviewed by Handford C. Judson on page 77, issue of July 3.

THE COUNTER INTRIGUE (Essanay), July 10.—Melodramatic in theme, this three-reel photoplay, by Edward T. Lowe, Jr., can be recommended from every point of view. The story is gripping, well within the bounds of possibility, and the acting of Beverly Baine, Sydney Ainsworth, John Cosmar and John Thorn equal to all demands.

INSURING CUTIE (Vitagraph), July 10.—Welly Van bounces and banties through this two-reel comedy of theatrical life in his customary spirit-flicking fashion. The melodrama he has the up-to-dateness of a pair of lawn or mouse colored shoes, and Cutie's scenes in the genteel art of break-breaking brings about a cleverly-devised climax. The production of the film, and the acting of the other members of the cast, are excellent.

Metro Pictures Corporation.

THE RIGHT OF WAY (Relife).—Reviewed by Lynde Denig on page 807, issue of July 17.

Mutual Film Corporation.

MUTUAL WEEKLY, NO. 27, 115 (Mutual), July 8.—Proceeding the main portion of this issue are some interesting views at the war front. Of these scenes the physical re-creating of the war-torn soldiers is perhaps the most interesting. Other scenes are the Varsity race along the Hudson at Peekskill, in which Cornell wins; the opening of the San Antonio river for navigation; eccentric pilgrims arriving in their prairie schooner at Washington, D. C.; Elbert Hubbard's Lincoln lecture, leading to the Peace Conference; the Beauty contest at the Baltimore for the selection of a model for the Goddess Electra, and the Herts Yeomanry indulging in horseback ridings.

BEPPLO, THE BARBER (Komic), July 11.—This is as funny a film as Fay Tincher and Edward Dillon could make it. It belongs to the best class of farce comedy. Beppo impersonating a questionable titled personage gets into a lot of trouble.

THE ARROW MAIDEN (Reliance), July 12.—An Indian story, half real and half legend, featuring Billy West, Harry Moody and others. The settings are picturesque and pleasing. The Indian love is put into a death sleep by the witch and then brought to life by a medicine man. A good number of the outdoor type.

APPLIED ROMANCE (Beanty), July 13.—The best that can be said of this picture is that it is "pretty." There are some very artistic touches apparent in the course of the production, which, however, resolves itself into what might be termed "boob."

A TEN-CENT ADVENTURE (Majestic), July 13.—A good juvenile number, showing how a small boy borrows ten cents from a bank president. When he returns to pay off his note, he saves the bank from robbery. This is better than the average plot for a juvenile subject and holds the interest well.

TO MELODY A SOUL RESPONDS (American), July 14.—A great deal of refined and delicate work has been wasted on the story presented in this picture. It is intended to appeal to the spiritual or poetic

side of human nature. Unfortunately its development lies midway between the ridiculous and the sublime. The story centers about a composition by an old violinist which has been recorded by the phonograph. The composition starts with "spring and summer" and ends with "a chorus of angels." Its mission on earth while the spirit of the dead composer roams about, is, of course filled with moral significance.

A BREATH OF SUMMER (Reliance), July 14.—A well-pictured story, in which a girl employed in a garment factory sends notes requesting aid in the pockets of some shirts. Evil persons endeavor to take advantage of her, but the hero comes in time to save her. The cast is pleasing and includes Cora Drew, Francelle Billington, Charles Cary and Olga Gray. The action is good and the plot quite novel.

DOT ON THE DAY LINE BOAT (Palstaff), July 16.—Showing how a young reporter procures revenge upon a man who threw him out of his office. Scenes are shown in Albany and on a Hudson steamer, where the girl worms the story out of the victim and has her photograph taken with him for publication. This has some interesting scenes in it, but the plot is not very convincing.

HIS I. O. U. (Thanhouser), July 16.—This story of a lad who escapes from an orphan asylum and is befriended by a swagman makes a strong appeal. In later years he becomes senator, but does not forget his pal of the streets. A simple, appealing offering, nicely presented.

YOUR HALF AND MY HALF (Royal), July 17.—A domestic comedy, in which a husband and wife quarrel. They break up the furniture and tear clothing, each taking half. When they come to the child they cannot decide what to do with it. This is only fair amusement.

OLD JANE OF THE GAIETY (Thanhouser), July 18.—A stage story, picturing the success of a girl dancer. She is about to yield to the advances of a masquer when the old property women interfere. Jane tells the story of her own success and subsequent mistakes. This is pleasingly pictured and makes quite an appeal.

Mutual Film Corporation Specials.

A MAKER OF GUNS (Thanhouser), July 6.—Reviewed by Louis Reeves Harrison on page 807, issue of July 17.

THE SECRETARY OF FRIVOLOUS AFFAIRS (American), July 8.—A four-reel screen offering, based on the well-known story by May Feltwell. May Allison and Harold Lockwood are featured; others in the cast are Josephine Ditt, Wm. Eble, Carol Holloway, Hal Clements and Lillian Gonzales. This pictures the adventures of a girl who becomes companion to a wealthy woman and eventually marries her son. There is much of characters at that eating and it takes some time to get to the run of the story. The interest is entirely aroused, however, by a series of jewel and picture thefts and there is no lack of action. Settings and photography are very attractive. The story is continuing at times, but on the whole makes very good entertainment.

THE HEADLINERS (Reliance), July 10.—Here is an intensely interesting and well-told picture of two reels. It features Irene Hunt, Tote Du Crow, William Lowery and Philip Carknot in the cast. The picture has melodramatic tendencies, centers around a professional diver (George Watson), who is engaged in an act at Coney Island, and after a series of misadventures plays the hero in realistic fashion. Very fine illustrations of artistic composition are displayed in this picture.

THE MOUNTAIN GIRL (Majestic), July 11.—Dorothy Gish and Ralph Lewis are featured in this two-part picture. The story of the picture is not without interest. A peculiarly weak character as a gambler has been introduced into the production over which one does not feel exactly comfortable. However, the action of the picture is otherwise satisfactory in spite of the gruesome ending, which shows both the gambler and the old mountaineer in the clutches of death.

TRACKED THROUGH THE SNOW (Thanhouser), July 11.—This is an enjoyable picture of western atmosphere with Riley Chamberlain, Helen Badley, Boyd Marsden, Ernest Warde and John Lehnberg in the principal roles. It presents the story of an old miser who is down on his luck and too proud to accept favors from his associates. During the pursuit of a couple of bandits by the sheriff's posse they take refuge in his cabin, forcing him at the point of the revolver to give them food. His refusal is punished by the sheriff's posse, and the miser is forced to the dog's collar eventually wins the \$500 reward offered for the capture of the bandits.

ZACA LAKE MYSTERY (American), July 12.—Despite the fact that rather ineffectual development marks a portion of this two-reel film, there is a charm about the picture that cannot be denied. It is hardly in accordance with modern everyday life for a miner to start alone across country on the trail of a mounted bandit who has robbed them of gold and of their one horse. The story is in other ways good, and has originality. Winifred Greenwood, George Field and John Hines are the principal roles.

WHEN AMROUSE DARED WALTRUS (Keystone), July 12.—A two-reel low comedy number featuring Conkling, Mack Swain and others. Certain scenes in the opening reel border on the vulgar, though others are quite amusing. Vulgarity always interferes with humor and it is poor policy to go back to this sort of thing; it is clean, swift action that has made this form of comedy strong with the public, most suggestive. The last reel contains a lively fire scene and is very laughable.

MERCY ON A CRUTCH (Thanhouser), July 13.—A two-reel offering of considerable appeal, telling the story of a poor orphan girl, made a cripple for life by her brutal uncle. She saves the life of a neighboring town's marshal, who is mistaken for an outlaw. The story is told in simple, direct manner and is well constructed. Some of the photography is a little dim, but the offering as a whole is quite strong.

CASH FARISH'S PAL (Brencho), July 21.—Reviewed by Louis Reeves Harrison on page 1788, issue of June 12.

THE MAN WHO WENT OUT (Domino), July 22.—An unusually good two-reel story of military life on the frontier, featuring Herchel Marhall, George Fischer and Marjaret Thompson. Mr. Mayell makes a very sympathetic part of the worthless captain who disgraces himself during an Indian scrimmage. Two years later he returns to the fort and gives up his life to save that of his son and the entire garrison. The plot is strong and the scenes are all convincing. The picture is unusually good in every way.

THE PLAY OF THE SEASON (Keybe), July 23.—A two-reel subject, featuring George Fischer, Estelle Allen, Howard Hickman and others. It shows the manner in which a country girl goes to a play against her parents' wishes. Her father becomes very angry and she runs away with the company. Later she marries her actor friend and he writes a play about her own experiences. Her parents come to the city and see this produced, after which there is a reconciliation. This is well pictured, and while in no sense an unusual story, is entertaining throughout.

North American Film Corporation.

THE WEB OF DESTINY (American), July 12.—Chapter XI of "The Diamond from the Sky," in two reels. Blair returns to Richmond and Mrs. Stanley plans a marriage between him and Esther. Arthur becomes bitter and is bitten by a rattlesnake. Arthur then uses the money he found to buy some oil wells. The diamond is discovered by an Indian squaw, who hangs it about the neck of her papoose. The number carries along the plot of the story. There is a touch of the mechanical in this number, but the incidental business is good as usual.

Paramount Pictures Corporation.

LITTLE PAL (Famous Players), July 1.—Reviewed by Lynda Denig on page 505, issue of July 17.

Pathe Exchange, Inc.

PATHE NEWS, No. 53, 1915, Week June 28.—Among the interesting items of this number are the choosing of a model for the Goddess Electra, the competition for which was held at the Baltimore; the women of the munition factories of Great Britain; class day exercises at Cambridge, and the Federal League beaten at their own game by a team of women suffragists. This issue is preceded by a series of war scenes taken under the supervision of the French Government.

THE MONGOOSE, Week of July 19.—An interesting and instructive study of this vicious little animal showing its mode of life, its habits, etc. This is on the same reel with one of the Police Dog numbers.

INTIMATE STUDY OF BIRDS, PART 3. Week of July 19.—In this installment of the study of birds the tom-tit has the floor. Especially interesting is this illustration of the mother bird feeding her young, and the young birds, seven or eight in number, preparing for their first flight. On the same reel with the following.

MOORISH ORANADA (Picturessque Spain), Week of July 19.—On the same reel with the above and of exceptional interest, showing various views of the famous Alhambra and its courts. The habits and customs of the people are also exemplified.

ON THE BANKS OF THE CREUSE (France), Week of July 19.—A colored scenic of great beauty on the same reel with the above two subjects.

SAFETY FIRST (Starlight), Week July 19.—Aubrey and Kendig do some of their best work in this film in which, in the endeavor to convince the world that it owes them a living, they get into serious trouble. One of the innovations of the film shows the culprits running in one direction while the earth and all that's on it moves in contrary motion. The effect, needless to say, is extremely amusing.

Pathe Exchange, Inc., Specials.

THE ISOLATED HOUSE, Week of July 19.—A three-part sequel to "The Hound of the Baskervilles" and distinctly interesting. The disappearing house which is lowered into the river or lifted to a level with a small pier built for the purpose, and a scene in which the body is in the hollow trunk of a tree nearby, forms the foundation for many a gruesome incident. The film was made in England and is a worthy one as regards detail and photography. An excellent cast has been chosen to enact the story.

WHERE THE TRAIL LED, Week of July 19.—This is a two-reel western of fairly interesting parts. Dorothy Davenport and Rupert Julian play leading roles. The story is of the pursuit of a bandit who, to save himself, rescues a woman who has fallen from her horse and carries her to her home, where he is protected from his pursuers. Later he steals to help pay a debt that is hanging over the women's home.

THE ROMANCE OF ELAINE (Episode No. 31, "The Submarine Herbor"), July.—Reviewed by Margaret I. Macdonald on page 505, issue of July 17.

Universal Film Manufacturing Company.

ANIMATED WEEKLY, No. 174 (Universal), July 7.—Pictures of Frank Holt, who attempted to assassinate J. P. Morgan, lead this number, which contains a varied assortment of interesting scenes.

THERE'S MANY A SLIP (Nestor), July 19.—A light comedy, written by Ben Cohn, and featuring Billie Rhodes, Neal Burns, Jack Connolly and Kismet. Besides the three young men are rivals for her hand and there is much amusing stuff for her favor. The number is presented in a very pleasing manner.

WHAT MIGHT HAVE BEEN (Imp), July 20.—A story by Dwight Cleveland, featuring Wm. Wells, Wm. J. O'Neill and Frances Nelson. The girl is forced to choose the young police officer and the sport, who are rivals for her hand. She has a dream in which she marries the latter and sees them slip into the down and out class. When she awakes she chooses the policeman. Well pictured and quite pleasing.

A HAPPY PAIR (Rex), July 20.—A little comedy number which is pleasing in spite of its more trite of plot. Ben Wilson and Dorothy Phillips appear as a couple of honeymooners, just getting past the billing and cooing stage. Their first quarrels prove very amusing.

THE CURSE OF A NAME (L-KO), July 21.—Harry Gribbon, Peggy Pearce and others disport themselves in this laughable low comedy. Both the perk and office scenes are amusing and the film winds up with a rough house finish. This is acceptable throughout.

THE BIRDEN BEARER (Big U), July 22.—A story of secret marriage, featuring Adele Lane, Edward Bloman and Harry Linkey. The girl clerk in a department store marries an architect; the marriage is kept secret so she can retain her job. Later the husband is untrue. He is killed and after his death she marries another. This plot is not particularly strong, but there is a certain naturalness about the story which makes it quite interesting.

LADY BANGLES AND DETECTIVE DUCK (Powers), July 22.—This is No. 5 of this series and bears the special title "At the Signal of the Three Socks." This number is an of character to nonsense, showing the way in which the detective Duck prevents Lady Bangles from stealing some supposed jewels. There are a number of laughs in this.

JEANNE OF THE WOODS (Victor), July 23.—A scenic number featuring Mary Fuller, Pedro de Cordoba and Charles Ogle. The girl and her lover meet with some diamond smugglers and have stirring adventures; they finally aid in rounding up the gang. A typical north woods story, well photographed and pleasing.

THE DUAL AT DAWN (Joker), July 24.—A low comedy number featuring Max Asber, Milburn Morante, Gale Henry and others. The use of the electric mat at the dual made a good feature. This has a number of laughs in it.

THE HONOR OF KENNETH McRATH (Powers), July 24.—Sydney Ayres, Gloria Peters and Vel Paul appear in this number. The girl's uncle allows the blame to rest upon him for the loss of the girl's money, but the hero manages to set matters right. The scenes are so short and choppy that lack of feeling results; with less sudden changes in situations the story would have been much stronger. It makes an average number.

ACCORDING TO VALUE (Laemmle), July 25.—A film story by Harvey Gates and Frank Lloyd, featuring the latter, M. K. Wilson, Marc Robbins and Vera Bleson. The plot concerns a reformed crook and his brother, employed in the same office. The employer tries to induce the former convict to help him make away with some bonds. This is well-constructed and quite interesting, particularly in the latter scenes where the girl defects her father's plan.

Universal Film Mfg. Company, Specials.

THE UNDERGROUND FOR (Universal Special), July 19.—No. 5 of "The Broken Circle" Series. This number contains a number of head-to-hand contests between those seeking to gain possession of the coin hairs. There is a mix-up in Count Sacklo's lodge, where the Apache gets half of the coin. Later Kitty and Rodeaux make a daring raid on the Apaches' lair. This is a characteristic number and continues the interest.

SCANDAL (Universal), July 19.—Reviewed by Lynda Denig on page 1945, issue of June 19.

HOMAGE (Gold Seal), July 20.—A two-reel number by Harvey Gates, featuring Wm. Worthington, Anna Little and Herbert Rawlinson. The story, which has some sympathetic qualities, pictures a financier being taken to prison, after bringing disgrace on himself and death to his wife. He serves a long term when he is released goes to the home of his own girl, who does not know him. The father takes work on the premises as gardener and later saves the son from following in his own footsteps. The cast is pleasing and the story well constructed throughout.

THE WEIRD NEEMESIS (Victor), July 21.—A two-reel offering by O. E. Jenks, featuring Hazel Buckham, Alan Forest, Helen Leslie and others. A wealthy young idler makes love to a country girl, ruins and deserts her, the girl drowning herself. Later, the sister of the victim, determines upon vengeance. She meets the idler and through her understanding of hypnotic works and his conscience until he also drowns. The story is not at all pleasant, but has a certain weird strength. The construction is odd and the plot not so obvious as frequently happens.

THOU SHALT NOT LIE (Imp), July 22.—This two-reel story of an ascending bank teller holds the interest, in spite of its rather weak moral. The young teller goes to the country to visit his wife and child, becomes temperate and returns the money he has taken from the bank. The bank detective still persists and finally locates him, but the teller's wife saves the detective's life and he refuses to prosecute. The development of this story is very good. Wm. Garwood and Violet Mercers play the lead.

THE MAD MAID OF THE FOREST (Bison), July 24.—A two-reel number, written by Ben Cohn and featuring Gene Gausler and Jack J. Clark. This story of the insane girl discovered in the woods by the young doctor, with two badgers as pets, is simple in plot and well constructed. There is a sort of picturesque wildness about the setting. It is the best number in which we have seen these two performers. Some of the photography is not so clear, but most of it is good; the yarn itself holds the interest.

V-L-S-E, Inc.

THE BLINDNESS OF VIRTUE (Kessanay), July 19.—Reviewed by James S. McQuade on page 505, issue of July 17.

World Film Corporation.

AFTER DARK (Brady), July 12.—Reviewed by Lynde Denig on page 508, issue of July 17.

LETTERS FROM BUGS TO GUS (World Comedy—Stars), July.—Reviewed by Lynde Denig on page 508, issue of July 17.

Miscellaneous.

LIBERTY HALL (Cosmofotofilm—London), July.—Reviewed by W. Stephen Bush on page 508, issue of July 17.

JUST OUT OF COLLEGE (Frohman), July.—Reviewed by W. Stephen Bush on page 509, issue of July 17.

THE PURSUING SHADOW (Picture Playhouse), July.—Reviewed by W. Stephen Bush on page 508, issue of July 17.

William Duncan

WILLIAM DUNCAN, whose greatest part in moving pictures is William Newbold, in the picturization of Rev. Cyrus Townsend Brady's remarkable story of life, "The Chalice of Courage," is a member of the Western Vitagraph Company, with studios at Santa Monica, Cal. Mr. Duncan was born near Dundee, Scotland, although the greater part of his life has been spent in the United States. During his early youth he indulged in athletic sports of every sort, his scholastic records being so excellent as to induce him to become a professional. He is the possessor of many trophies as the result of his prowess in competitive sports. Mr. Duncan has distinguished himself as a writer on the staff of the Physical Culture Magazine and was associated with the famous McFadden Physical Culture Health Home as physical director. Later, he opened a studio in Philadelphia, where he taught members of the Quaker City's foremost society.

During all the years which Mr. Duncan devoted to athletics and the physical culture propaganda, a desire to make a name as an actor kept forcing itself to the fore until finally, unable to combat this longing, he became a member of the Forepaugh Stock Company in Philadelphia. In the world of mimic art he found his forte and achieved rapid advancement. Every succeeding engagement, which included membership in the Baker Stock Company, Rochester, New York, and the Hopkins Stock Company in Memphis, Tenn., added to his importance as a player. After obtaining a thorough knowledge of the requirements of his art in the school of stock experience, he won the plaudits of more cosmopolitan audiences through road tours as the featured member in such well-known productions as "Sowing the Wind," "The Parish Priest," "David Garrick," "The Man on the Box," etc.

Finding that pictures were cutting into his business, Mr. Duncan decided to "cut" into the pictures and joined a Chicago film producing company in the capacity of leading man, scenario writer, director and later, combined that of manager with his other duties. Mr. Duncan has written, produced and played the leads in over a hundred of his own scenarios.

Since joining the Western Vitagraph Company Mr. Duncan has added materially to his reputation as a leading man by his masterly life portrayals in such pictures as "The Man from the Desert," "A Child of the North," "Anne of the Mines" and "The Chalice of Courage."



William Duncan.

Lloyd V. Hamilton

The "Ham" of Kalem's Famous "Ham" Comedies.

LOYD V. HAMILTON can be said to be a man of one idea. This consists of a determination to get the last laugh possible out of every role in which he happens to be cast. A scenario is of little or no use to the director who produces the "Ham" Comedies for the simple reason that Hamilton does just as he pleases when in front of the camera. The result as every photoplay patron will testify, is invariably sheer, unalloyed fun.

According to Ham, his first venture in the theatrical field occurred when he was twelve years old. With two other boys of the same age. Ham ventured to give a performance of "Jekyll and Hyde." The performance was scheduled to be given in the barn belonging to Hamilton's father.

To make room for the production it was necessary for the youthful impresario and his assistants to move the stalls and put two of his father's horses into another man's barn. Now, Hamilton had seen Richard Mansfield in the title role of "Jekyll and Hyde." The particular scene which had impressed him most was the choking scene. Hamilton cast himself for the leading role and picked out a boy to choke whom he knew he could lick in case the victim got angry.

The admission fee was one gunny sack, or two bottles, for reserved seats. These consisted of chairs stolen from the homes of the various players. The show would have been a grand success had not the big brother of the boy whom Ham was choking, interfered. Perhaps it was lucky he did, because had he waited half a minute longer it would have been too late. However, Ham didn't care, he was richer by fifteen cents—the value of the gunnysacks and bottles taken in at the door.

Having been bitten by the stage bug it wasn't very long before Ham made another try at it. This time, however, it was with a real company. His first job consisted of carrying a spear in a Shakespearian production. In the course of time he graduated into speaking parts and eventually teamed up with "Bud" Duncan, who at present is his partner in fun, in the "Ham" Comedies.

Although Hamilton has appeared with James K. Hackett in such productions as "The Prisoner of Zenda," "Monsieur Beaucaire," and "Don Caesar's Return," and is rated as a finished actor, he has always possessed a special fondness for comedy work. Romantic drama was all very well, but—Consequently, when Ham was given an opportunity to become identified with Kalem, he promptly accepted it and was assigned to one of the comedy companies.

It wasn't very long before Ham demonstrated that he was in a class by himself as a comedian. His doll style is unlike that of any other comedy character on the screen and it has won him a host of admirers. Some of the forthcoming "Ham" Comedies to be released by Kalem are "Some Romance," "A Flashlight Flivver," "The Spook Raisers," and "The Tollers."

OHIO EXCHANGE MEN IN CITY.

Among the visitors to the New York office of the Moving Picture World this week were Messrs. Frank L. Greenwald and Newton Thompson of Cleveland, Ohio. They are spending some time in New York, selecting feature productions for the State of Ohio.



Lloyd V. Hamilton.

Motion Picture Photography*

Conducted by CARL LOUIS GREGORY

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are enclosed. Special replies by mail on matter which cannot be replied to in this department for \$1.00.

Manufacturer's Notice.

It is a rule of this department that no apparatus will be recommended editorially until the value of such appliances have been demonstrated to its editor.

Light (continued).

WHATEVER increases the energy of molecules, increases in the same proportion the energy of vibration of each molecule as by increasing the amount of electric current or energy through the arc. Its brightness is increased, and in some way which is not yet fully understood, the vibrating molecules pull the surrounding ether about, and set that ether in vibration. They do not simply dilate and contract, but they distort the ether as they vibrate, and the waves produced in the ether are waves of transverse distortion. As before explained, a transverse movement is one that is directly across or at right angles to the line of direction. The greater the amount of energy possessed by the molecules, the more energetically and also the more irregularly and rapidly they vibrate; and hence, while the molecules of a comparatively cool body will give rise only to waves of comparatively small frequencies, those of a very hot body will give rise to a mixture of waves of many frequencies, up to the most rapid known. All these waves are propagated through the ether with the same velocity, about 192,000 miles per second. The waves produced by the vibration of molecules range in frequency from about 200,000,000,000 to about 40,000,000,000,000,000 oscillations per second; and the wave-length in ether accordingly varies about $\frac{1}{3,250,000}$ of an inch to about $\frac{1}{1675}$ inch.

The waves are therefore very small and their presence is a matter of inference from the phenomena to which they give rise, especially the phenomena of light.

The ether-waves, as they travel through the ether, are all alike in every respect except that of size; and in that respect they may differ in (1) wave-length and in (2) the amplitude of vibration.

In figure number one, AB represents a ray of light travelling in the

Waves differing in wave-length differ in the kind of effect which they produce when they impinge upon a solid body. Within a particular limited range of frequency—392,000,000,000,000 to 757,000,000,000,000 per second—if they fall upon the eye they produce a sensation of light.



Fig. 5—Daylight Studio of Ribbed Glass, With Auxiliary Electric Lighting Equipment.

Of these, the slowest—the waves with the least frequency and the greatest wave-length—produce a sensation of red light; as the frequency increases the sensation produced by them is successively that of what we call orange-red, orange, orange-yellow, yellow, yellow-green, green, greenish-blue, blue, blue-violet, and violet light. Waves of greater frequency than those which produce a sensation of violet do not produce any sensation in the eye at all; but they do affect a photographic plate; they induce chemical action and are called ultra-violet or actinic waves. Note, however, that there is no fixed line of demarcation between light producing and actinic waves; the former may also give rise to chemical changes such as the darkening of a piece of photographic paper; but their effect is not, with the majority of substances which are affected by light, as great as that of the shorter ultra-violet waves. Ether-waves too slow to be visible are called infra-red waves; and they are very effective in heating a body upon which they fall; their energy is taken up by the body upon which they strike,

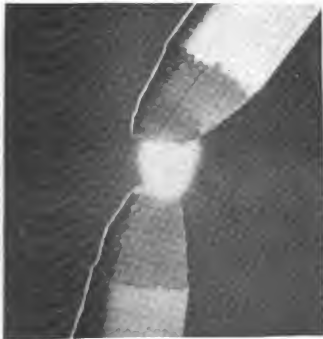


Fig. 4—Photograph of the Crater of an Electric Arc.

direction indicated by the arrow. The curved line represents the light waves. CD is the amplitude or extent of the vibration and EF the wave length.

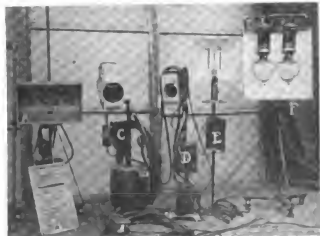


Fig. 6—Types of Lamps:

A—Kliegel double arc; B—Ribbed Glass diffusion screen to be used with Lamp A; C—Large Spot Light; D—Ordinary Spot Light; E—Panchroma Portable Twin Arc Lamp; F—Wahl Arcs.

and the body becomes hot. Note again, however, that there is no line of demarcation between the infra-red waves and the other kinds mentioned, for light-producing or luminous waves can heat a body upon which they fall, and even the infra-red waves can on the other hand

affect chemical decomposition in particular chemical substances, so that for example, Major Abney has succeeded in making a photograph of a hot kettle by means of specially prepared photographic plates, exposed to the invisible infra-red waves radiating from the kettle. As it happens, however, the energy of the longer waves, as we find them in sunlight, enormously exceeds that of the luminous waves, and they



Fig. 7—Nitrogen Filled Filament Lamp.

are therefore more powerful in their heating effect; and they are distinctively called dark heat-waves.

These kinds of waves may be produced all at the same time, by the vibration of molecules; and the greater the energy of the molecules, that is the higher the temperature, the greater is the tendency to the formation of light-waves and actinic waves.

When the rare and infusible earth called thorium, mixed with a little ceria, is heated in the hot region of Bunsen flame, we have the bright incandescence of a Welsbach mantle. Other rare earths present analogous effects; magnesia and lime and zirconia have also been variously applied for the purpose of producing luminous incandescence, as in the lime-light, in which lime is heated by an oxyhydrogen flame.

The temperature which an electric spark causes the air in its track



Fig. 8—Battery of Eight Cooper-Hewitt Mercury Vapor Tubes.

to attain makes that air glow brightly, so that a luminous flash is produced. The filament in incandescent lamps is caused to glow by its resistance to the electric current transforming the electric energy to radiant energy as in the carbon and metal filament lamps and the thorium glowers in the Nernst lamps.

When a hydrocarbon gas or vapor is burned in a flame, chemical changes occur; acetylene is produced; the acetylene contains much stored-up energy. When heated to a certain temperature it suddenly decomposes, with great evolution of energy: the decomposition is ex-

plosive; the temperature of the hydrogen and carbon produced by the decomposition is very high, and a large proportion of the waves into which the surrounding ether is thrown consists of waves of high frequency; hence the luminosity of a candle or gas-flame. Besides this,



Fig. 9—Photo Taken at Night by the Light of a Magnesium Flare.

we have heavy hydrocarbonaceous residues from the hydrocarbon molecules, which are heated by the combustion of the hydrogen; they become white-hot and emit light, until they meet sufficient oxygen to burn them away, directly or indirectly, into water and carbon-dioxide.

When chemical action is rapid enough to raise the temperature, light may be produced; copper filings produce a flash of light when dropped into chlorine; phosphorus burns brightly in oxygen. Even the hardest steel wire burns with great brilliancy in oxygen gas. But if the process of chemical combination be slower, so that the heat liberated during the chemical combination is largely radiated or conducted away as it is evolved, the temperature therefore not rising materially the waves produced may be all too slow to produce the sensation of light.

Practically all modern studios employ artificial lights of some kind to supplement natural daylight on dull days and many studios use artificial light entirely for the illumination of their indoor or interior settings. The principle lamps used for this purpose are either arc lamps of one type or another or the Cooper-Hewitt mercury vapor tubes; several other types of lamp such as the nitrogen filled metallic filament lamps and the Cooper-Hewitt quartz tube light have been tried for lighting but none of them have, as yet, gone into general use. There have appeared on the market lately several kinds of magnesium and aluminum torches to be used for exterior scenes at night and for assisting daylight in gloomy places, but they cannot be used to advantage for interior work on account of the enormous volume of dense white smoke which they produce while burning and in addition, they are very costly.

TYRONE POWER IN "A TEXAS STEER."

The late Charles Hoyt was among the world's most famous writers of comedy. Best of all, he confined his efforts to true comedy of American life and American people, hitting off the frills and foibles of the Yankee as cleverly and as good-naturally as did Gilbert and Sullivan caricature the weaknesses and the characteristics of the English in their comic operas. "A Texas Steer" is considered Hoyt's best comedy, although he was the author of many laughable farces. In this elaborate picture play in five reels, which will be released by the Relic Company on July 26, Tyrone Power, the distinguished actor, assumes the role of "Maverick Brander." The reputation of Mr. Power as a stage artist is too well known to necessitate any mention here. Suffice it to say that Mr. Power has brought out every little detail and shading in this role of great possibility, and gives "Brander" that human interest touch so essential to the success of the character. He is ably supported by an all-star cast of actors and actresses and nothing in the original comedy is omitted in this excellent film version. This film will be released through V-L-S-E as one of the famous Relic Best Seat Plays, and from hundreds of inquiries being received, it will be received with pleasure by the exhibitors and their patrons.

PATHE TO FILM ARNOLD BENNETT'S "HUGO."

Pathe has added to the long list of novels and plays by famous men already acquired, "Hugo," by Arnold Bennett, the celebrated English author. "Hugo" is in Mr. Bennett's very best vein, and may be considered to be the best of his works. It is an exceedingly powerful story, dealing with the surprising adventures of one Hugo, owner of a big department store, in trying to save a beautiful girl employee from the clutches of a Svengali-like villain, Ravengaar.

To many Mr. Bennett will be best remembered as the author of "Milestones," the play which enjoyed such a phenomenal run on the American stage.

Details as to the cast and production of "Hugo" will be announced later.

OBSERVATIONS

BY OUR MAN ABOUT TOWN.

ALTHOUGH we are still in the mid-summer season there are distinct movements in many quarters of the theatrical field preparatory for the season of 1915-16. This is especially so in the Eastern field. The remarkable climatic changes of the past few years have encouraged the regular theatrical managers in the belief that they can reopen their houses with profit, although the time elapsing between the close of the Spring and opening of the Fall seasons appears to extend over a period of but a few weeks. Calls for rehearsals have already been issued and within a month many shows will be ready for the road again, if not already en route. A large number of professional people who took up picture work upon the close of the regular season in the spring are now signing new contracts and are daily expecting calls from the managements. The exodus of professionals from the motion picture studios for the stage will be more noticeable than in any preceding year. One of the reasons for this is that in no other season has there been so many applications for engagements at the picture studios as during the present one. The last season in their own held was a disastrous one and necessity, coupled with the promising features of photo play work, brought them to the various studios and agencies in droves. As the supply is greater than the demand the natural course for the professionals to pursue will be a return to the stage. When the summer season closes there will be more professional people still engaged in photo play work than at the close of any previous summer in the history of the business, yet the number returning to the stage will be so large that it may have a tendency to create an impression that the professionals are forsaking the photo play, which is certainly not the case. A well known agent stated the other day that notwithstanding the efforts of managers and players to discount failures in the regular theatrical field last season in view of the growing success of the photo play the condition of a great majority of professionals at the close of the season was deplorable. With all seriousness he added that on short notice he could furnish a mob of men and women at schedule rates for picture work. To them the early preparations for the Fall and Winter season are like rays of sunshine breaking through the clouds.

The climatic conditions that have brought about this apparently favorable outlook for the professionals have not laid as kindly a hand upon the exhibitors conducting airhomes. Proprietors of these places have complained bitterly. Threatening and rainy weather has cut into the business so badly the past few seasons that it would not be surprising if open-air shows should become things of the past, except where managers have combination out-door and in-door places. The "and lot show" is evidently doomed. Two rains in a week will at least eat up the profit of such places, and where the management tries to give a good show such conditions will put him in a hole. It will not take an unusually keen observer to note that the small, cheap exhibitor is gradually being driven out of the picture business with nature as a strong ally of the larger exhibitors. A few years ago the small picture houses were obliged to close during the summer for the same reason that the regular theaters did. With new blood and increased capital invested in the business structures that have ample ventilation and other modern conveniences now remain open all the year round, and as these places are multiplying the small exhibitor with his lone lot is decreasing in number. This is not to be regretted. There have been many worthy men in the business on a small scale and sympathy goes out to them when they must face the inevitable condition of "survival of the fittest." The passage of the nickelodeon type of picture houses is wished for on the principle that the sacrifice of the individual must not stand in the way of promoting the interests of the motion picture business as a whole. This does not mean the annihilation of the five and ten cent houses. Far from it. They alone can exist in some localities and they are a source of big revenue to both exchanges and the producers of films. But the construction and management of the cheaper places must be kept up to date if they are to survive, otherwise others will step in and take the trade.

people opposed to the professional censorship agitators in the decision of Gov. Dunne, of Illinois, in vetoing the Ocean censor bill. The Governor held that as Chicago already has an official Board of Censors the exhibitors of that city would be subjected to double taxation if a State Board were created. A prominent attorney of this city states that if the taxation theory is made the battle cry throughout the country the agitators can be put to rout. The National Board of Censors in this city does not figure in the proposition because it is a voluntary organization and those operating under it do so voluntarily; hence, New York state, under present conditions, is not in a position to take advantage of Gov. Dunne's ruling. It has no local or state official boards, and therefore no official taxation. However, in every state where there are two or more Boards of Censorship and fees are charged for the examination of films, there is a splendid chance for a successful fight on constitutional grounds. The fees charged by these Boards, this attorney contends, are taxes. If the views of the attorney are correct it would seem an easy matter to pull the main pull from under the agitators. If the burden of taxation should be taken from the shoulders of the motion picture people as individuals and placed upon the towns and cities creating the political berths perhaps the taxpayers would sit up and give more attention to the censorship question than they have in the past.

The announcement that the Ocean Grove Camp Meeting Association has inaugurated motion pictures in its 12,000 seat auditorium at Ocean Grove, N. J., is belated information. Motion pictures were shown in the auditorium as far back as twelve years ago. Taliesin Morgan, who recently resigned as manager of the Broadway Theater in this city to become manager of the Auditorium, was motion picture manager of the same place at least ten years ago. The Auditorium had a big revenue from the pictures at ten cents a head before Asbury Park had the foresight to have motion picture houses of its own. When the people of that place woke up and the managements spent money and attracted the people with more up to date shows the Auditorium naturally suffered. No, the camp meeting people have not delayed to this late day to inaugurate motion pictures. They have only re-entered the field and if they exercise the same parsimony in the selection of programmes that they used to they will soon be out of it again.

The New York World facetiously comments upon the prediction of Mr. Samuel L. Rothapfel that in time the moving picture will do the work of our schools and colleges and says there is danger that the next generation will know too much if this educational revolution by films is carried through. The paper says if the pictures are to make high school graduates of children at twelve years and college graduates at sixteen we shall have boys graduating as picture lawyers and doctors before they are old enough to vote. This is indeed very humorous, but the editorial columns of the World would be better employed in treating the subject more seriously and endeavoring to persuade parents to take more interest in motion picture films of an educational character. No one, even the enthusiastic Mr. Rothapfel, will venture the prediction that motion pictures will supplant the schools and colleges. As an educational factor the pictures have been endorsed by leading schools, colleges and instructors of the world. Many of the travel views upon the market will convey to the minds of children more about the various countries, the customs of the inhabitants, the birds and animals, than the uses they are put to. How the people live and prosper themselves with the necessities of life, how the countries are reached, and various other sources of information than they could glean by reading and study for years after acquiring the voting age. The vividness with which the screen conveys the knowledge leaves an impression upon the mind far more indelible than that received by word of mouth or reading. Educational subjects have not become a very popular form of entertainment and never will supplant the ordinary films in the picture houses, but with a campaign of education which the press can very properly take up the educational films can be made invaluable to both old and young. Several weeks ago the Women's Club of Atlanta inaugurated a series of educational motion picture shows at a theater every Saturday morning but the lack of interest shown by the parents and children has so discouraged the organization that it contemplates giving up the work. This opens up a field for the Atlanta and other newspapers. They devote columns to reviews of books and other educational agencies. Why not treat the educational motion pictures in the same manner? The only complaint thus far made in connection with such pictures is the scarcity of

One of the best arguments placed at the disposal of the

them. The answer of the producers is that such lack of interest as Atlanta complains of prevents them from making more expenditures on such subjects. Evidently the newspapers have failed in their duty to the people in this direction because, like the parents and children, they have been unable to get away from the amusement idea. As public educators, the newspapers have an excellent opportunity in the educational film field.

Olga Petrova in Frank Mood

Famous Metro Star Talks of Art and Acting—Thinks Directors Deserve First Credit for Photoplays.

By Lynde Denig.

POSSESSING a militant artistic conscience, the kind of a conscience that finds itself at odds with the conventional interview, because in the conventional interview it is customary to be politely untruthful, Mme. Olga Petrova allowed her conscience to get the better of conventions and told the truth. These, then, are not the thoughts of Mme. Petrova, tinted, toned and softened by a tactful press agent. They bear upon acting on the stage and before camera; upon the psychology of an audience and how it must be recognized; upon the personality of players and upon what is required of a picture actor in contradistinction to the demands of the spoken drama. They bear chiefly on these things with occasional departures to related side issues; but first a sketch of Mme. Petrova.



Mme. Olga Petrova.

Under the direction of Herbert Mache, in the Popular Plays and Players productions, "The Tigris" and "The Heart of a Painted Woman," she showed herself to be an emotional actress of extraordinary power. She has just completed "The Vampire," and is engaged to act the leads in seven more pictures, one every three months. So much for her photoplay accomplishments and prospects. She was born in Poland, but was taken to England as a child, and when twenty years old made her first professional appearance in Shakespearean repertoire in that country. From her earliest recollection she possessed an impulse for dramatic expression that found an outlet despite parental objections. In America she scored in an odd vaudeville act of her own designing, and again in "Panthea," played at the Booth Theater, won popular and artistic approval. She is still under contract with the Shuberts, who, in September, will star her in "Salvation," a play from her own pen, later to be done in pictures by the Popular Plays and Players.

Mme. Petrova is too pronounced, to virile a type to be classified as a pretty woman. She is, however, extraordinarily handsome, with a beauty vivified by a quick intelligence and ideas. Her voice is cultivated and, as not infrequently is the case with actresses of European training, she speaks English musically and correctly. Above all, she gives the impression of possessing a rich emotional temperament. It shows in her eyes, in her voice, in the fervor with which she states her convictions.

"How did you happen to go into pictures?" we asked. "I was playing in 'Panthea' in Chicago without the first thought of photoplay work, when it seemed wise to accept an offer that did not interfere with my engagement. The first picture was a success and there was nothing to prevent my signing a contract for others. Merely considered from the standpoint of publicity, an actress gains more from being starred in pictures shown throughout the country than could be purchased for \$50,000 expended in advertising. Acting in pictures is distinctly worth while."

"Artistically worth while?" we ventured. "Oh, yes, of course, but the director really makes a photoplay," Mme. Petrova replied, "and the laurels belong to him. To my way of thinking the director is seldom given half enough credit for bringing a story of chaos. He selects people resembling the required types, shows them how a scene should be played, and granting the rudiments of acting and

a facility for mimicry, a player should not have much difficulty in repeating his movements. With scenes being taken out of sequence, the last first and the first last, I imagine many players make an acceptable appearance without having anything like a clear conception of the story as a whole."

"What then are the requirements of a successful picture actress as distinct from those of the stage?" To this Mme. Petrova replied: "Probably the first demand of the screen, if a girl is to become really popular, is that she appear attractive. This also is demanded by the stage, although not to quite the same degree. The pretty, winsome, appealing girl, who photographs well under all circumstances, may go far in pictures on the strength of those qualities alone. If she supplements them with intelligence so much the better. There is scope for a display of intelligence in facial changes and movements of the body. Many of the most gifted actresses in America are appearing in photoplays at the present time, but I suppose that does not alter the fact that a photoplay, insofar as the actor is concerned, at least, is intellectually simple when compared to the spoken drama."

"A stage actress, in any play worthy of the name, is appealing to an intellectually exacting audience and to do so effectively she must possess something deeper than a superficial knowledge of life and of the emotions experienced by the people to whom she is appealing. The charm that catches out to an audience through an intangible expression of personality, as well as through the voice, may be completely lost on the screen. I'm rather inclined to believe that it generally is lost in our most strongly individual players. Photography has a way of neutralizing distinctive features. Red hair is no longer red, eyes lose their coloring, and while we get the correct outline of a figure, the substance seems different. On the screen a player may take on a new and equally likeable individuality, but it is not the same. It is possible to lead a sort of double artistic life in this respect."

Being an author as well as an actress, Mme. Petrova explained how she arranged the act in which she successfully toured the country. The psychology of a vaudeville audience was simple enough, as she found it. She caught the eye on her first appearance in a startling serpentine costume; next the ear by singing in four registers; then she introduced an oddity for comedy effect, and after that there was no difficulty in presenting as serious an artistic effort as she chose. Of the attitude of a picture audience she has less definite notions, although she is inclined to believe that it is looking for mental relaxation, rather than exercise, which, of course, may be highly desirable. And quite apart from their benefit to the public, she regards pictures as a fortunate institution in that they give employment to so many thousands of deserving men and women.

The Running Fight Improved by Pruning

By W. Stephen Bush.

THE writer upon a request of the producer has looked at the feature known as "The Running Fight" after a good deal of pruning had been done, reducing the length of the play from six to five reels. The pruning had been done most intelligently and painstakingly and a substantial issue of the lines indicated in a review published in the recent issue of The Moving Picture World. The last reel especially was treated with considerable skill. All cutting was performed with an eye to simplifying and thereby strengthening the story. As a result there is marked improvement. The climax now appears logical and the whole action more probable. The titles have added to the general improvement.

Not too much stress can be laid on the excellent photographic qualities of the feature. The film is remarkable for this outstanding feature even in this day of high photographic standards. The camera man has handled his light and shade with consummate skill. A word of special praise is due to the strikingly realistic scenes portraying the "run" on the "Tri-State" bank. It is all true to life and the direction of these scenes is beyond all praise. There is a tone of realism in all the portrayals of the bank scenes which is deserving of the highest commendation and may be recommended for general imitation. Here is another instance of what can be done by judicious editing and assembling.

MELS IS LUBIN PUBLICITY MAN.

The Lubin Manufacturing Company announces the appointment of Edgar Mels, formerly photoplay editor of the Philadelphia Evening Ledger, as its new publicity manager. Mr. Mels is a New York newspaper man, having been in the course of time dramatic editor of the old New York Morning Advertiser, managing editor of Pearson's Magazine, and associate editor of Satire.

Moving Picture Educator

Conducted by REV. W. H. JACKSON

THE AYLESWORTH PICTURES.

ERE LONG the forests will contain no secrets. The hunted no longer carries guns to kill and destroy, rather he takes the camera to discover and record the habits and haunts of animals and birds. But a few years ago actual pictures of wild animals amid the freedom of their forest homes were a sensation; now they are of frequent occurrence. Formerly we knew little of the private life of the denizens of the wilds, now familiarity breeds contempt of danger. Kearnton, Rainey and Saulshury have each given us pictures of their daring hunts, raids and patient watching which have delighted and educated us; now we have the Aylesworth series, which is increasingly interesting, because they belong to our own hemisphere. Wild animal life—hunting big game in the Canadian Rockies and Alaska. Like their predecessors these pictures are all that may be expected of them, they are full of life and incidents at once thrilling, interesting and very instructive, they increase the value of this class of picture and cannot be too vividly exhibited.

THE BIBLE?

What has the Bible to do with moving pictures? From the various suggestions for these notes, it will probably appear that the Bible is very much in evidence in every phase of moving picture work:

Making of pictures—exhibiting of pictures, and—their reception by the public.

Making.

The Bible in the making of pictures has proved pre-eminent. Many of the best films are of Bible subjects, and, it may be, that the best films yet to be produced will come from Bible subjects, it is beyond all argument that for life portrayals the Bible is supreme. That eminent producer, Mr. D. W. Griffith, says, "The Bible is the greatest book in the world to-day, and always will be, even aside from its religious aspect, because it is the only book which dares to tell the truth. I think the Bible contains the greatest food for motion pictures of any book ever published."

When motion pictures may fail, says Mr. Griffith, is "when they fail to grasp the stupendous immensity of the art they are supposed to represent." Pictures must be true to life, and, under no circumstances will artificiality replace truth. Another value possessed by the moving picture lies in the fact that it can reproduce and show emotions and feelings impossible to present upon the stage, here the screen is superior to the stage and can profitably use its superiority. An authority says "the motion picture can show anything, from the feelings of a plant, to the growth and fall of an empire." These statements coupled with the experiences of the past in the use of Bible subjects speak volumes indeed, if from the few Bible scenes depicted there comes such power, what will be the result when the great volume is further explored by the capable producers.

Exhibiting.

In the exhibiting of pictures there is a standard of excellence to which the enterprising exhibitor aspires. That guide which is capable of giving rules of life for all mankind under all possible contingencies is held in the highest possible esteem, yea, even reverence by all. In like manner, in any particular phase of life that guide which is prepared as applicable to that particular phase of life is also esteemed.

In the exhibiting of pictures there is a standard, which must be observed if perfect results and educational values are to be attained. In a primary sense it would seem that there are three essentials to perfect exhibiting: Artistic projection, choice of program, highest moral results. Is there a guide where-by the exhibitor may feel himself safely led to attain these desirable results? There are several, and it is according to the free choice of the exhibitor which one he selects; it cannot seem possible that any of them are anything but good, but any one of them which seeks to reach the highest possible standards deserves special mention.

Among exhibitors at large the writer reads in an English moving picture journal, *The Moving Picture World* is called, "The Exhibitors, or Film Bible." This title, while complimentary, was never sought in praise, but without doubt, if attaining an objective by actual merit and highest motives has been accomplished. The *Moving Picture World* has deliberately sought the position of leadership and looks upon the designation of the "Exhibitors Bible," as one to be lived up to in a larger measure in the future; surely such a title must never be stained. The three-fold aspect of truest cinematography—the picture, the projection, the moral and educational value are standards never to be allowed to depreciate.

The Public.

The average reception of the moving pictures by the public has been commendable. As a jury the people at large have proved trustworthy, swift to appreciate the good, equally swift to condemn the unfit, they have proved that a people whose standard is the Bible are capable of the proper censorship which the moving picture demands and expects. Of course, there are extremists, the pendulum of criticism always swings to the two extremes, when this occurs, a true judgment has to be sought; as an example here is a case in point: "This godless 'movie' craze is increasingly creating a morbid desire for Sunday amusement, that feasts as a vampire on the vitals of religion." The Rev. R. A. Waite, Nebraska. Probably this is about the most bitter denunciation of the moving pictures yet spoken and printed; how shall it be dealt with? The answer is simple, we will call upon the Bible to decide.

The wise man in the Proverbs says: "A man is first in his own cause, but his neighbor cometh and searcheth him." The above reverend gentleman is certainly first in this—his own cause of bitter denunciation, but as his neighbor the writer must "search him." The statement that moving pictures are "godless" (presuming true Godlessness is meant), is absolutely false as there is no "amusement" in which there are so many "religious features" as in the moving pictures.

The stage which is the only other great attraction comparable, has no equal with the screen in its superior moral and educational religious possibilities.

The "creating a morbid desire" is certainly a newly manufactured criticism, even if applied to the Sunday question. Which answer would a certain New York clergyman who has made himself and his church a new power by aid of the moving pictures make to this Nebraska's violence. Rightly used the moving pictures are to those who know and use them, positively feeding religion, and not "feasting on the vitals of religion." This new critic is evidently very ignorant of the great cry being made against the pictures by the enemies of religion whose irreligious business are suffering because of the righteous and moral effects of the moving pictures. The principles of the Bible are in the pictures ever in a growing degree; truly small in the beginning, yet of fair proportions now and constantly increasing. The moving pictures are established educators, there is no choice of their acceptance or rejection, there are here permanently, and can be used as the moral educators of mankind, and, quoting Director Griffith again (a moving picture man and not a clergyman), "The Bible contains the greatest food for moving pictures possible." Is not this the opportunity the church should seize and enlarge upon?

THROUGH THE EYES OF THE CHURCH.

The Bishop of Peterborough, England, recently appointed a Social Service Committee to inquire into social conditions in the Diocese.

Concerning moving pictures this committee reports that they are "the prevailing form of amusement." The report further shows that 90 per cent. of the audiences are between the ages of 25 years and those in their teens. Of the pictures they say, "the majority are of the novelette description, often sensational, interspersed with accidents and crimes. There are, however, films of a much better char-

acter; scenic, natural objects, public events and subjects of general interest; it is also apparent that the characters of the pictures are of an upward tendency."

In conclusion the report records the opinion of the committee that the picture houses turn the young people from other and more common evils, saying: "It is certainly better that the young folks should be in these places of amusement which are in public view, orderly and under strict supervision, than that they should be on the streets or at the bars of the public houses."

The above report is both fair and commendable, it also shows that conditions in England are similar to those which exist in this country.

British Notes.

A QUESTIONABLE move toward "compulsory charity" has been introduced by the managers of a few prominent moving picture theaters in the provinces. In each case it takes the form of a penny war-tax upon the admission charges to the better seats of the house. Shilling seats at one place have been advanced to a shilling and a penny, while the ninepenny seats now cost twopenny. In each case the odd penny goes to one or other of the war relief funds.

The committee of the Kinematograph Exhibitors Association have been commissioned by the Parliamentary Recruiting Committee to prepare a film for the express purpose of stimulating recruiting through the medium of the screen. The author is Max Pemberton, whose fascinating fiction is known throughout the two worlds, and the productive responsibilities have been accepted by the London Film Company.

I have just had posted to me from an American friend in the Metropolis a recent copy of a certain New York daily newspaper containing an account of the advent into the British market of a syndicate already well known by name. Intelligent advertisement, whether in the form of a free boost in a newspaper or of the more easily recognizable trade display, is without doubt the finest lubricant for the modern business machine, but when these announcements seek to cast ridiculous aspersions upon one's competitors they fail in their main purpose and their intended stimulus degenerates into nonsense. It is much too late in the day for any ordinary commercial undertaking to take the film industry by storm, either on this side or in the States, and too late at all to take in such a statement as—"American manufacturers have done little or nothing to exploit the foreign market properly. They have appointed agents." In most cases mere automata. Their office hours are usually from 11 a. m. to 5 p. m., with Friday afternoons and Saturday off. Extension and developments from America seriously interests the entire trade in this country for their record so far is one of brilliant success, but whatever concern openly professes to outshine in ten minutes with its own electric luminosity the achievements of ten years had better remember the legend of the phoenix before it is too late.

The evergreen productions of Miss Florence Turner still retain their old popularity and at the first unspooling of "Alone in London," she was presented with a gold watch from a group of her trade well-wishers.

"Three Weeks," the pieturization of the novel of Elinor Glyn, has been banned in Lancashire for about three weeks now. Last week, however, it received the censor's approval and the Reliable Company's feature is in general demand.

Mr. F. M. Thornton, who will be most familiar to American picture fans as the producer of "Little Lord Fauntleroy" and "Jane Shore," has made good use of the opportunity of utilizing Indian native soldiers in his forthcoming version of "The Faith of a Child," a story from the pen of Nirranpan Pal. The wounded Indian troops from La Basse and Neuve Chapelle recuperating in this country were employed for those scenes visualizing Indian frontier fights. This subject is the first release of the newly formed Lotus Feature Film Company, of Catford, London.

The trials and tribulations of James Slevin, the California camera man, who pieturized Pope Pius X., have inspired Cleveland Moffat to romantic heights, and he has written an exceedingly interesting account of the epoch-making event.

The Hepworth Company have at last induced Sir Arthur Pinero to consent to the adaptation of his work to the screen. The Walton studios are now in a state of bee hive activity upon "Sweet Lavender," a drama founded of a barrister's life at the Temple.

At the annual meeting of the Kinematograph Manufacturers' Association, held in London a few days ago, reference was made to the case in which the Vitagraph Company were sued by the London County Council for exhibiting films in an unlicensed theater. The judge, it will be remembered, dismissed the case, saying that trade projections rooms did not come within the meaning of the Act. The Kodak Company have generously consented to bear one-third of the costs of this and other legal actions instituted by the association up to a sum of \$5,000. In connection with the British Board of Film Censors it was decided that the Committee of the Board should consist of four members of the Exhibitors' Association and four members of the Manufacturers' Association. The chairman of the Manufacturers' Association should also be chairman of the committee and the nominees of the Manufacturers' Association were empowered to have sole control over the finances of the Board of Film Censors. The new officers of the Manufacturers' Association are: J. Frank Brockless, chairman; J. B. Wilkinson, secretary; W. F. Baker, treasurer; E. V. Blake, auditor; H. R. Bishop, Cecil Hepworth, H. A. Browne, T. A. Welsh and W. G. Barker, council. J. B. SUTCLIFFE.

Mexican Notes

Chihuahua, Mexico, June 27, 1915.

Managers have recently been obliged to raise the salaries of operators and other help, in some places as high as 200 per cent. While in this country there are no unions to enforce uniform wages or salary increases, the ever soaring cost of living has forced the increase. Most of the wage increases have been secured without friction between employers and employees; however, in some places this has existed. The employees of the Salon Azul, of Zacatecas, Zac., recently walked out on a strike when manager Juan Cabrera refused the asked for increase. But finally an arrangement agreeable to all was entered into and the employees returned to work. In several other cities action is contemplated by employees if managers do not grant the demands. Even with these increases, salaries paid operators, etc., in this country cannot be compared to those paid in the United States, but as an average, managers claim, the efficiency of the Mexican operator is much below that of the American.

An incident which happened recently in this city eloquently attested to the popularity of American pictures and photo players among Mexican picture fans. The Alcazar had been running Universal films, but due to the enormous rate of exchange, was obliged to change off to a Mexican service and run European films. By some coincidence one of the old "American" releases featuring Warren Kerrigan and Pauline Bush got on the program, and the minute the two favorites appeared on the screen, the audience broke into strenuous applause. Since the change in program the Alcazar management has been besieged with inquiries as to when King Baggot, Grace Cunard, Francis Ford, et al., will return. Surely, American pictures will dominate the Mexican picture field when peace once comes.

Plans are now being formulated which will eventually ripen into the construction of a first class photo play house in this city. The capital for backing the enterprise is already in sight.

In Durango at present there are two tent picture shows. The Sanahua and the Icas tents both report good business in that city. The Teatro Victoria, formerly a "legitimate" house, is also showing pictures at present. Besides, the "Actualidades," the regular picture house, is also doing business.

Manager Symons of the Cine Club of this city, will soon install a Powers projector in his house.

Throughout the Republic, this summer has been the warmest in many years; however, strange to say, few exhibitors claim any decrease in attendance due to the weather.

J. Kennedy has resigned his position as manager of the Teatro Herrera, in Torreon, Coah. This house will soon close indefinitely, as it has not proved a profitable investment. HARRY B. OTT.

Motion Pictures in Other Lands.

Theaters in Canada Developing Rapidly in Numbers and in Elegance—American Subjects Shown to the Extent of 95%—High Taxes Prevent Progress in Lisbon, and High Admissions in The Azores.

Canada.

[Consul Henry P. Starratt, Fort William, Ontario.]

THE success and steady development of the motion picture theater in Canada has been, comparatively speaking, as phenomenal as in the United States. The methods of the business, both in the operation of the houses and in the distribution of films, have been placed on a highly efficient basis. Existing theaters have been remodelled, and the tendency in new construction is for more and more elaborate theaters and the very best equipment. As elsewhere, the encroachment of the picture theater upon the field of the "legitimate" stage has become a serious menace to the successful operation of the latter.

Generally speaking, the picture house has withstood the shock of war much better than the vaudeville and "legitimate" playhouses. In many of the smaller and to some extent in the larger cities vaudeville and drama have definitely given way to motion pictures. While it is true that some of the theaters have suffered keenly from presently existing economic conditions and many have been forced to close their doors for lack of patronage, those that have survived the strain have been well rewarded by the larger attendance resulting from the reduction in the number of operas and plays. Naturally these houses are competing very actively for the business—some by showing additional pictures, and a few by cutting admission prices. Where a monopoly is enjoyed by one theater, or where an understanding exists between the several houses, the reverse is true, for they have invariably advanced their admission charge to 15 cents and eliminated all extra film features and vaudeville acts.

Reasons for Development in Western Canada—Extent of

In middle and western Canada particularly, the great distances between important cities have always constituted a serious obstacle to the successful operation of "legitimate" and vaudeville houses. Principally for this reason, but also because of the picture-theater's appeal to the person of small means, the motion picture business in western Canada has developed to a wonderful degree, as is amply demonstrated by the elaborate houses constructed and the high order of films shown. The people are literally hungry for some sort of entertainment and the photoplay seems to fill the need admirably. The short summer season also contributes materially to the financial success of the picture theater. In the hot months the houses are surprisingly well patronized.

It has been estimated that during normal times there were approximately 2,200 motion picture theaters in active operation in Canada, these having a daily attendance of about 500,000 people. It is very doubtful, however, and in view of present-day conditions, whether the number of such theaters now in operation will reach more than 1,500, and it is certain that the attendance has fallen off considerably. As statistics on these matters are practically impossible to obtain, any statement of this nature is largely a matter of guesswork.

Film Distribution and Leasing Prices.

As to the methods of operation of these theaters it can be stated that practically all films are leased from distributing agencies located at St. John (New Brunswick), Montreal, Toronto, Winnipeg, Regina, Calgary and Vancouver, shipments being made by express daily or semi-weekly, as needed. Each agency usually provides a selected list of reels, four of these constituting service; i. e., four different reels per day per week. The usual cost of service is \$10 to \$50 per week, but for serials and certain feature reels or for first option on new reels are shipping dates in consideration a charge of \$35 per week per service has been charged. Most of the business, however, is done by the regular agencies and for regular service.

There are a few speculators who import "rainy" (worn out) European films at bargain prices, and these occasionally find their way to many Canadian circuits. A few good British and European films are regularly imported, but usually the films from the Continent are those that have become "exhausted" and are shipped to the American market, where, in which they have not previously appeared. Probably 95 per cent. of the films shown in Canada come from the United States. There is no regular production of films in the Dominion at the present time.

Licenses and Operating Methods.

A board of censors in the capital of each Province passes upon all films shown, and inspectors are employed to see that the rulings of the board are carried out. In Ontario the provincial license fee for picture theaters is \$150 per annum, and one or more vaudeville acts are shown at an additional \$100 is charged. The municipal license fee ranges from \$50 per annum in the towns to approximately \$300 in the larger cities.

Theaters are open in the large cities from 10 a. m. to 11 p. m., the show consisting of four reels and the admission being 10 cents. In the smaller cities the hours are from 2 to 11 p. m., four to six reels being shown for 10 cents. Reels are changed daily, on alternate days, or semi-weekly, according to the loca-

tion and character of the theater. In towns and small cities where competition is not keen the theaters are open only at night and Saturday afternoons, the admission being 15 cents. Whenever vaudeville acts are given with the picture program the admission charges are higher and rates in accordance with the number and quality of the acts. Picture houses are invariably closed on Sundays.

Kind of Films in Demand.

Canadian audiences are much like those in the United States in their tastes and preferences for pictures. They do not like costume plays, nor are they enthusiastic over educational exercises in historical centers or suburban or family comedies, but exciting dramas and good comedies are very popular. Serials which have become so numerous during the past year were well received at first, but at present the increasing number of such reels has led managers to request their supplying agencies to restrict shipments to not more than one per week. Those houses that enjoy a family patronage or are located in the towns still find a continued interest in these serials and continue to use them.

The weekly news films have always excited the keenest interest and are certainly well received. Patriotic films, however, to be successful in Canada should be British in character, for the history and patriotism of other countries hold very little interest to the Canadian, especially at this particular time. The proposal of at least one of the large American service companies to put out a Broadway show, and to supply the same in books on their regular photoplay service program without extra charge to the picture theaters has created a favorable impression among Canadian managers, and they are of the opinion that this innovation will prove most welcome to their patrons.

In brief, the most popular films are strong dramas featuring favorite players in the cast, and comedies of exceptional merit. It is the experience among the managers here that the theater that features a Charlie Chaplin or a Mary Pickford subject is sure to be filled to capacity.

French Explanations Sometimes Needed—Duty.

While English explanations on films prove acceptable to the great majority of the Canadian theaters, there are many parts of the Province of Quebec in which only French explanations are successful. The Canadian customs tariff provides a duty of 2½ per cent. ad valorem (including the increase effective Feb. 12, 1915) on all motion picture films and machines. There is no provision whereby these films could be imported in bond for exhibition and then returned to the country of export without the payment of duties.

War Pictures Prohibited in Ontario.

[Consul Julius L. Dreher, Toronto.]

The Provincial Board of Censors has prohibited the use in Ontario of real or faked pictures of war scenes. Pictures of troops marching with bands playing and colors flying are permitted; but all films professing to represent the ghastly scenes of actual bloodshed and destruction on battlefields are prohibited in the moving picture theaters. This order has made it necessary to recall certain films of war scenes alleged to be the reproduction of actual operations on battle fields in Belgium.

Colombia.

[Consul Isaac A. Manning, Barranquilla.]

American film manufacturers have been trying to break into the Colombian picture field for some months past. The American consul at Barranquilla asked a young person who in the United States was a moving picture fan, and whose criticisms he had frequently heard on the films presented in Colombia, what was the matter with the American films, of which few had been shown, and none successfully. The reply was: "If the motion picture manufacturers of the United States wish to get their films on the market here they will find, in my opinion, a utterly unprofitable and unworkable way. The vendors of the films mend their ways. When the people of Colombia order pictures from the United States the exporters proceed to send them their lowest grade films. Now, the people here are just as critical as the American public, and as a result the American film is rarely bought, because only low-grade detective and Wild West stories and comedies are sent. The people have no objection to detective stories if they are good. The French and Italian companies send none but the best.

"Wild West pictures are not liked, nor does the Colombian care for pointless 'slapstick' comedies. Yet these are what the film exporters of the United States are sending, and then they wonder why they don't get Colombia's trade. Let them try a few really good films; for example, the Broadway features of John Burroughs comedies, plays like 'The Old Lady,' 'Uncle Bill,' etc., and short society dramas. Let the people here become acquainted with big film actors and actresses who sway the North American audiences (in the grip of their personality). Stop using Colombia and the rest of South America for a 'waste basket' in which to dump the plays the American public refuses to see. Then there will be a chance."

Good Translations Essential.

Another thing that the film manufacturers should do, by all odds; see that all titles and descriptive matter are carefully translated into Spanish by some one who understands both languages well and not into pictures of Spanish speaking high school student. Then, care must be taken in copying and in printing all titles on the film. Nothing hurts the susceptibilities of an audience like being "stared at" by glaring errors

of idiom and spelling. Hence these are important features in the sale campaign.

There are three motion picture shows in Barranquilla, two in Santa Marta, two in Cartagena and several in Bogota and Medellin. Bucaramanga, Cali, Manizales and other smaller centers all have them. One mining company has established a picture theater to keep its employees contented. Others may have to do the same. All these have depended on Pathe (France), Gaumont and Italian Films Company for their films.

American film makers should begin to look South America over as a field for business, but they must remember that what makes Pathe popular is understandable manner, with some "blood and thunder" and the titles in perfect Spanish. Three to five reels are popular lengths, so two stories may be given, and then "La Napa" (the horse traders' "to boot") is usually a short, clean, comic reel that sends everyone away in a good humor, having laughed at some of the drolleries of Salustiano or of Max Lindner—fanny, and, above all, decent. Nothing that is not clean in story or action will take, so films for South America should be of such a character as to make a censor unnecessary.

Films That Have Proved Popular.

"Les Misérables," "Quo Vadis," "The Count of Monte Cristo," some adaptations of Zola's works, "The King of the Air" and other aeroplane stories have proved popular here. Nick Carter fills the niche for detective tales, and such films are sufficiently funny to attract. It must also be remembered that the South American is more appreciative of French and Spanish literature than with English or American.

Portugal.

(Consul General W. L. Lowrie, Lisbon.)

The motion picture theaters here do not suffer in Lisbon as yet the popularity that it enjoys in most large cities of Europe and America. This is due partly to the high admission prices made necessary by the taxes which these places are compelled to pay. These include a municipal tax of 10 to 150 a month, depending on the size of hall; a police tax, four or five policemen being on duty at each theater in the evening and receiving 50 cents each (if the performance lasts over midnight they are entitled to double pay); and a firemen's tax, an equal number of firemen being also on duty at the theaters and receiving the same pay as the policemen.

The price of admission ranges between 9 and 21 cents. On working days there are three sections lasting about an hour and a half each, and on Sundays and holidays five. The best places have fairly good orchestras which play popular music during the intermissions and sometimes in the course of the entertainment. The theaters are quite small as compared with the large halls in other cities, and rents are exceedingly high.

Films Obtained in Paris or Barcelona.

There are two firms that supply the different theaters with films. These companies receive their films in Paris and Barcelona—chiefly in the latter city, where the large continental film houses have agencies. The amount of the rental depends on the nature and length of the film.

French, Italian, German, Danish, Austrian and American films are exhibited, but principally French and Italian. Films of scientific or geographical interest are shown at the Portuguese Geographical Society, Lisbon. The tariff duty on films is 15 per cent. ad valorem.

Azores.

(Consul Walter H. Schultz, St. Michael's.)

The possibilities offered by the Azores to American film manufacturers are not of a very encouraging nature. The number of motion picture theaters and entertainment is extremely limited, but this in a measure can be accounted for by the high price of admission. If a 5-cent show could be produced in the islands the picture industry would probably prosper. The majority of the people here are poor, but the large Portuguese-American element in the islands adds no little interest to the possibilities of the market.

Population of Island Towns—Attendance.

Of the nine islands of this archipelago three have motion picture theaters. Four of the islands, the largest, are on the island of St. Michael's has three theaters, and there are small ones in four other towns of this island. There is one theater at Angra, the capital of Terceira Island, and one at Horta, the capital of Fayal. A second theater is under construction at Horta.

Films Rented from Lisbon Distributors.

The films used by all these theaters are rented from two Lisbon manufacturers and distributors. Leaders and inserts are in Portuguese or Spanish. Ordinarily 1,000-foot reels of photoplays are rented to the island theaters for 15 days at a rental of \$1 for the period. The higher grade photoplays, colored films, etc., pay a rental of \$6.05 a foot for the 15 days. On the longer series films this amounts to \$5 or \$6 a day. Films are sent out in care of some one traveling on one of the fortnightly ships from Lisbon, thereby saving freight charges. They are retained 15 days and returned. The customer duty is 15 per cent. ad valorem, but this amount is refunded when the film is sent back to Lisbon. The monthly demand now for all the islands is about 80 films of 3,000 feet or less and 18 of larger reels.

The shows in the Azores are much longer than those in the United States. The larger theaters usually present three sessions of four reels each, the last two sessions being made up of series films and the first reviews, comedies, fashions and

the like. The smaller theaters exhibit six to eight reels at each entertainment. American adventure reels are popular, but before being sent here are made up with Portuguese or Spanish inserts and leaders.

Price of Admission—Direct American Service.

The average price of admission is about 10 cents. The Theatro Michaelense, at Pontar Delgado, is a large theater which was built for stage productions. Like Spanish theaters, it has four tiers of boxes extending clear around the pit. They accommodate from five to seven persons. A box may be had for \$1 to \$3 gold. Films are imported here in the tin boxes in which they are packed for American theaters. The Azorean climate is very humid, and theater-going may say it is beneficial, rather than harmful, to the delicate films.

Farrar Energetic

"Let's Get to Work" Her Terse Comment, Which Has Become the Slogan of the Lasky Studio.

ALTHOUGH she has had at various times in her long and brilliant operatic career the benefit of this leading stage actress of the world, Miss Geraldine Farrar has frankly confessed that her experiences this summer in motion picture acting have been a revelation. Aspirants to photoplay laurels would do well to comprehend Miss Farrar's point of view when she went west early in June to spend the summer at the studios of the Lasky Feature Play Company at Hollywood, to appear in a photoplay version of "Carmen" and other plays produced under the personal supervision of Cecil B. DeMille, director general of the Lasky Company. Miss Farrar had no definite idea of the demand at the time where there was to be no limited stage, the broadness of expression permitted and the consequent limitations these liberties necessitate.

Despite the elaborate arrangements for her reception at Loa Angeles and at Hollywood, a tribute of popularity which might have effected for several days the nervous system of an artist less equipped with poise—Miss Farrar was not long in throwing herself enthusiastically into her work. Mr. DeMille several days before her arrival had practically completed every arrangement for her work at the studio, where there was to be no delay in taking full advantage of the summer months in obtaining the very best results, historically and artistically, from Miss Farrar's co-operation with the Lasky forces.

"Let's get to work!" It was one of the first remarks of the prima donna, who wished an inspection of the huge Lasky studios and had expressed every pleasure with the special provisions that had been made for her comfort and ease in a separate portion which had been set aside for her dressing and reclining rooms. Quite included also a reception and luncheon room, a music room and a ward-room.

That short sentence, "Let's get to work!" became within a few days the slogan of the Lasky studios, passed from mouth to mouth at first in semi-jest and later in true earnestness as everyone in the studio came directly or indirectly into contact with Miss Farrar.

Neither lack of confidence nor over-confidence marked her early work in the studio. Frankly and unreservedly she sought from anyone and everyone whom she believed could help her, information about the photodrama.

Prior to starting work Miss Farrar had expressed her belief that she would have the benefit of her experience in singing for talking machines, assuming that in some respects there was similarity because in both the studio and the recording room the artist was expending her best effort undisturbed by an audience. Always before Miss Farrar will permit one of her talking machine records to be placed on the market she insists upon tests so that what finally goes forth with her name carries also her personal endorsement.

Such a scheme as applied to photoplay acting is not new, as Miss Farrar discovered. In the making of the scenes for "Carmen," however, greater preparation and care and rehearsal were used than in the usual routine, despite the fact that Mr. DeMille is one of the most painstaking of directors.

"Voice is the medium of expression which I know something about," remarked Miss Farrar in talking the first day in the studio with Mr. DeMille. "Surely, one doesn't have to keep shouting while acting."

"On the contrary," said Mr. DeMille, reaching for the completed manuscript of the photoplay "Carmen," written by William C. DeMille. "You will notice that the characters in every scene have specific words to say, directly bearing on the scene they are acting."

"Then I will be all right," replied Miss Farrar, smiling.

And that is precisely the routine of "Geraldine Farrar in the picturization of 'Carmen.' Every scene is a spoken scene, diligently rehearsed, photographed in the photographic booth and exhibited again to the star and the Lasky studio staff.

If the combination of care, efficiency, and enthusiasm will count "Carmen" in photographic form will be artistically sensational.

FREDERIC DE BELLEVILLE TO PLAY "WALLINGFORD."

The Pathe producers, the Whartons, announce that through the courtesy of the Royal Academy of Letters of "The Garden of Allah," Inc., Frederic de Belleville has been released from his contract with "The Garden of Allah" that he may play "Wallingford" in "Get-Rich-Quick-Wallingford," Pathe's next series.

Model Operating Room

Equipment at the New Filmore in San Francisco Said To Be Exceptional.

By George Blaisdell.

EXHIBITORS visiting San Francisco will find material for a mighty interesting half hour if they can secure the consent of Joseph E. Levin, the manager of the New Filmore Theater, to visit the operating room of that house and inspect the equipment and devices for the projection of pictures presided over by W. De Latimer. A World man put in an hour and a half there one evening early in May, and he was entertained and deeply interested every minute of it. Mr. De Latimer is a man who seeks the best that he can devise in the way not only of labor-saving contrivances; it is plainly to be seen that the impelling motive is not the lessening of the work he may have to do, but rather the elimination so far as possible of the element of human fallibility, the avoidance of the slips, the little slips, in the projection room on the part of a busy man that out in front on the screen may be magnified into something that interfere with a smooth performance, that may even slightly jar or distract the observer.

Take, for instance, a little thing like a one-candle power lamp in the head of the projector. As Mr. De Latimer threads his machine the faint illumination shed by this tiny light enables him to adjust the film in perfect frame. As the current is thrown into the driving motor the light automatically fades. Through a contrivance on his upper magazine a buzzer sounds when the film has just one minute to run; the operator steps to the alternate projector and prepares to throw in his succeeding reel without the shift being noticed out front. Through a small lens placed in front of an aperture in the lamphouse there is mirrored on the wall in front a perfect photograph of the crater of his carbon. From any point in the room Mr. De Latimer may determine the exact status of his lamp.

In front of the lamphouse on each side there is a key the turning of which shuts off the motor. No seconds are wasted in getting to the opposite side of the lamphouse to shut off the power, if by any mischance the film is snarling—and film runs a foot a second. Under each machine head there is a retainer which prevents the dripping of any oil to the film, to the machine or to the floor. Under each lamphouse are carbons, ready to hand. So, too, by each machine are set tiny slips of paper for insertion in the take in film wall, if it be noticed that there is a shift in the frame of the picture; when the film is rewound the misframe will be easily spotted and remedied.

In the little room adjoining the projection room proper, which is perhaps 18 feet in height and 18 feet long and 15 feet wide, there is \$10 worth of felt under the generator. The rheostat for direct current is on a marble slab. The double sets of motors are on marble shelves well above the floor, which is of concrete. Outside of the operator's chair there is not a piece of wood in the room. All the benches are of marble. All wiring is concealed. For the storage of reels there is a tank with a capacity of twelve two-thousand foot spools. There is perforation for ventilation; and a combination of eucalyptus oil, water, glycerine and alcohol, the influence of which on the film is such that it leaves the machine in better condition than that in which it enters. Not a bit of paper anywhere clutters the floor or benches.

On the top of each lamphouse there is a pitched roof fourteen inches in height. Mr. De Latimer pointed out that this creates ventilation and prevents breakage of condensers. There is an extension hood on the condenser which, if memory serve, writing a month after the visit, separates the light from the film for a distance of eighteen inches. Mr. De Latimer uses Meniscus bi-convex lens. In the center of the ceiling there is a big ventilator for use in summer. As an illustration of the care given to the little things Mr. De Latimer keeps at hand tiny stickers, a quarter of an inch square, which he pastes over the abominable perforations which sometimes mar the closing feed of a reel's run. The rewinding arrangement is one of Mr. De Latimer's. He starts it going, but automatically it halts as the last foot of film passes over a spring placed between the reels.

There is no question that Brother Richardson's trained eye would have picked up a host of details that inevitably were bound to be overlooked by the layman. Even a layman, however, cannot fail to discover that in Mr. De Latimer the operators of the world at large have a comrade in whom they may take great pride; that here is one who as night after night he works in silence and in solitude, is contributing to a big man's share to the advancement of the art of motion pictures—for until we had proper projection the

motion pictures never had a chance to get out of swaddling clothes.

The writer had taken particular interest in that tiny lamp in the head of the machine, which is wired into a socket so that it cannot be short-circuited. Each of the three Power up-to-date projectors are fitted with the device. "Personally I think the public should never see a picture move up and down out of frame," said Mr. De Latimer in his quiet way. "The picture should not be out of frame—it should be started correctly in the first place right in the projection room. And that is why the light is there."

Besides the three Power machines there is a dissolver and also a wall full of mysterious voltmeters and ampere meters and all the other meters. The writer suggested to Mr. De Latimer that after having seen a film run once it would be possible for him to close his ports and get perfect results without once looking at the screen. "Why, yes, that is possible," was the confident reply; "in fact, I would guarantee it."

Brother Blaisdell wrote the foregoing and sent it to the Projection Department, I would not comment on the same, except that I wish to endorse everything Blaisdell has said about friend De Latimer. I had the pleasure of forming De Latimer's acquaintance while in San Francisco two years ago. In fact, he was one of the bunch who gave me a joy ride all over that section of the country, in his six cylinder Stutz. The San Francisco Union is made up of high class men. In fact, if you are a member of that organization and don't deliver the goods on the screen you are quite likely to hear from it, and that reasonably quick, too. De Latimer is a credit even to the high class organization to which he belongs. I think though De Latimer probably got that framing light scheme, which attracted Blaisdell's attention, from a certain department in the Moving Picture World.

F. H. RICHARDSON.

Donald Brian in "The Voice in the Fog"

DONALD BRIAN has started work on the photodrama version of "The Voice in the Fog," adapted from the original novel by Harold MacGrath. The scenes are being made at Hollywood, Cal., in the studio of the Lasky Feature Play Company, which will release the photodrama through the Paramount Pictures Corporation.

For several years Mr. Brian has been the foremost musical male comedy star in America. The late Charles Frohman raised him from the ranks of the less crowded environs of stardom and for the past few seasons he has appeared in "The Siren," "The Marriage Market," and "The Girl from Utah."

Mr. Brian began his professional career as a member of a Boston stock company. Although he was best suited at the beginning for juvenile leads, so called, he had the experience of appearing in many different characters, from elderly men to middle-aged husbands. His most notable musical comedy success before he became a Frohman star was as Prince Danilo in "The Merry Widow," a role he created in this country when the Lehar piece was first produced here. Mr. Brian was the originator of "The Merry Widow Waltz," fore-runner of the dancing craze. For this responsibility, however, Mr. Brian asserts he has a conscience that bothers at such times when he sees to what consequences the modern dance craze has led a race of otherwise thoughtful persons.

Of striking masculine appearance, enhanced by youth and an unusually pleasing personality, Mr. Brian is exceptionally equipped in every way to win widespread popularity as one of the Lasky stars.



Donald Brian.

1916 Model Motiograph Ready.

The Enterprise Optical Mfg. Co. of Chicago have Their 1916 Model Motiograph Now Ready for Delivery.

THERE have been some radical changes in the mechanism and other parts of the machine so as to meet the demands of the exhibitor, which means a machine that will stand up under heavy grind with very little wear; also simple and easy to operate. The E. O. Co.'s expert mechanics are ever on the alert to improve the machine and increase the high standard quality already produced in the Motiograph.

The connection between the framer and the mechanism, which has been commonly termed the "ball arbor," has been discontinued and a sliding disc connection has taken its place, as represented by cut.

This connection has been thoroughly tested in the factory and also in several theaters and under severe tests has been found to show no wear. This enables the exhibitor to increase the speed of the machine when necessary without showing a wearing effect on the sliding disc connection, also



Fig. B.

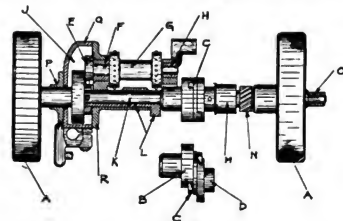


Fig. C.

to produce rock-steady pictures after many years of use. The framing device and intermittent movement are illustrated herewith and the action of this mechanism is described as follows:

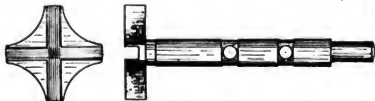


Fig. E.

AA—Represents the two balance wheels. The one shown at the right is built into the mechanism itself and supported by bushings M and O and driven by gear N. The balance wheel illustrated at the left is secured to the end of cam



Fig. F.

shaft K and mounted in the framing device which moves up and down to frame the picture, as in former models of the Motiograph. The up and down motion is accomplished by means of disc C, the action of which is illustrated in the lower portion of drawing.

This disc, made from high grade steel and hardened, is approximately 3-32 in. in diameter and may be rightly called a floating disc since it slides between grooves on parts B and D. The use of this device to accomplish framing is entirely new in motion picture mechanisms and it was not adopted until it had been put through an exceptionally rigid test, at the end of which it showed absolutely no wear.

Geneva star and sprocket are shown as E and G, respectively, and Geneva cam as K, which is cut from one piece of steel and supported in eccentric bushing L. Cam shaft is made very heavy, being 5-16 in. in diameter, and is also supported by bushing P, which has a two-fold purpose, also preventing oil in the oil chamber J from leaking out. It can be readily seen by one familiar with machine design

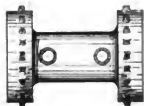


Fig. G.



1916 Motiograph.

that wear on a mechanism of this kind must be reduced to a minimum.

The large bushings and equal balance on cam shaft keep the Geneva cam in perfect alignment with star, consequently reducing the wear and at the same time insuring steady projection.

The accurate adjustment of star and cam is accomplished in the usual Motiograph method except that the bushing on framer cap, which is held in place by three screws which should be unscrewed before adjusting eccentric bushing, and then slightly revolving eccentric bushing by means of set screws which hold it in place.

The star, cam and sprocket are made from light grade steel, hard-

ened and ground. All parts are made and treated in the Motiograph factory.

Another feature of the mechanism is that all oiling can be done from the outside without removing door or plates; all oil holes being easily accessible to operator.

As lubrication for the intermittent movement a special grade of oil is advised. The Enterprise Optical Co. at the present time is preparing a certain grade of oil which is ideal for this purpose and is recommended for this use.

A new front shutter of improved design is also included, the shutter being driven by spiral gears from the machine and set at approximately 4 in. from the center of projection lens.

All former models of the Motiograph have carried a double inside shutter, and although the Enterprise Optical Co. endorses and recommends this type, they will substitute the front shutters to meet the demands of persons who have faith in their merits.

Another feature is an adjustable film tension. Should the operator for any reason desire to run his film at a greater than normal speed, he can add a slight additional tension by means of an adjusting screw, and as a result the picture will remain absolutely steady without undue strain on the film.

The lamphouse and general equipment will be much the same as that of the 1914 and '15 models, consisting of a large lamphouse and arc lamp, the arc lamp being very heavily constructed and especially designed for projection under heavy amperage.

A change has been made in the condenser mount whereby the operator can make a quick change in case of condensers breaking.

As to proofs of the above statements it might be added that the new mechanism was put to exceptionally severe tests, several machines having run for months at a stretch without stop and under considerable tension applied to the intermittent sprocket. To positively prove its merits these machines were occasionally allowed to run twenty-four hours per day with proper oiling and without any adjustment whatever; when tested with film it was noted that the pictures were absolutely steady and the machines noiseless.

The manufacturers are thoroughly convinced that it will stand the heavy grind of long runs and especially because of the fact that it requires little or no adjustment and care on the part of the operator outside of proper lubrication.

LOOKOUT FOR "J. ALLEN."

A man who signs himself J. Allen, at the present time is touring the country saying he represents the Waterson, Berlin & Snyder Music Co., and offers a professional copy proposition to piano players—in all moving picture theaters—collecting from them a fee of \$1 for which he promises them a certain amount of copies during the period of one year—using our stationery, which misleads the public to believe that he really represents us, and as we offer no such proposition, we wish to say that this man is a faker. If by chance, the above party should approach you, we would like to have you cause his arrest, and notify us at once and we will do our utmost to send him to jail.

At the present time he is located somewhere in the state of Ohio.

WATERSON, BERLIN & SNYDER CO.,
1571 Broadway, New York City.

H. M. WARNER HITS THE HIGH SPOTS.

Last Wednesday H. M. Warner, secretary and treasurer of the Standard Photoplay Distributors, Incorporated, presenting the new Standard Program, left New York for a trip through the middle West which will include stops in all of the principal exchange centers of that territory. Important negotiations are under way in many localities for the exclusive handling of "Standard Pictures" and Mr. Warner's trip promises to result in announcements of live interest to those closely allied with motion picture affairs.

KLEINE FEATURES AT CHAUTAUQUA.

A unique contract was signed last week by George Kleine's Pittsburgh office when it completed negotiations with the Social Science and History Department of the Chautauqua School, Chautauqua, N. Y., where a complete line of Kleine features will be exhibited for the benefit of the big summer schools of that institution.

That the Chautauqua Schools are renting films is indicative of the ever increasing interest on the part of pedagogic organizations in education motion pictures.

Louis Burstein With Equitable,

WE welcome the return of Louis Burstein into the active field of producing after an absence of several years. Mr. Burstein has become affiliated with the Wizard Motion Picture Corporation which will produce and have the exclusive privilege to all the comedies to be released through the programs of the World Film Corporation and the Equitable Motion Picture Company for the future.

At the present time, Mr. Burstein has with him Burns and Stull, who are making one comedy a week. Among their recent successes are the "Pokes and Jabs" series and "Two for a Quarter," all of which have been run at the Hippodrome, Strand and other first class houses. Mr. Burstein will make one and five reel comedies for the above concerns. Within the last few days he has signed a number of well-known comedians whose names will be announced in the near future.

Mr. Burstein's first entrance into the motion picture business was with Adam Kessel, Jr., and Chas. O. Baumann in the formation of the New York Motion Picture Company of which Mr. Burstein was a quarter owner, Secretary and Vice-President, until he sold his interests in that concern. He was the organizer and had charge of all of the Reliance productions in the early days of that concern.

Mr. Burstein is entitled to most of the credit in successfully terminating the litigations which were pending in the early days between the Patents Company and the various Independents. At the time the Patents Company was so determined to put the Independents off the field, it was through Mr. Burstein's untiring efforts that the first victory was obtained by the New York Motion Picture Co. against the Patents Company, when an injunction was denied the Patents Company against his concern. Mr. Burstein was the organizer of the Motion Picture Distributing and Sales Co. and, being a lawyer, drafted all the necessary documents and papers for the organization of this concern. A short time thereafter he sold his interest in the New York Motion Picture Co. and retired from the active motion picture field.

In the past year, however, Mr. Burstein was instrumental in bringing about the settlement of the long drawn-out feud between Carl Laemmle and P. A. Powers and obtained purchasers for the entire William H. Swanson interests in the Universal Film Mfg. Co., through which deal Mr. Burstein became a stockholder in the Universal.

The new venture of Mr. Burstein's has been crowned with success from the start, especially with the productions that he has been able to give to the World Film Corporation.

The Wizard Motion Picture Corporation with which he is affiliated, is a half million dollar concern and well backed with sufficient capital to produce on a larger scale than has heretofore been attempted.

We can only see success ahead of him. We know from past performances that Mr. Burstein is a hard working, persevering young man and will leave no stone unturned to bring to success anything he undertakes.

Standard Has A \$10,000,000 Contract.

Agreement Between Producers and Distributors Involves Large Minimum.

The Standard Program has closed a contract amounting to nearly ten million dollars with the Combined Photoplay Producers, Inc. This contract calls for the production, distribution and marketing of a minimum of nine million, three hundred and sixty thousand dollars worth of motion picture films and runs for a period of five years and was entered into to assure the control and permanence of the film supply.



Louis Burstein.

Harold Lockwood

HAROLD LOCKWOOD, the handsome star of American feature productions, is fast climbing to the pinnacle of Fame's mountain. Lockwood has achieved a number of notable successes since joining the American, chief among them being his remarkable interpretation of the hero role in "The Lure of the Mask," the film version of Harold McGrath's famous best seller, and the hero role in "Secretary of Frivolous Affairs," filmed from May Furelle's popular novel. Mr. Lockwood plays the lead, too, in "The End of the Road," an American four-part feature, which soon will be released as a Mutual Master picture.

This debonair young man is typical of the modern fiction hero. Perhaps that has something to do with the uniform success with which he meets in each pictorial interpretation of famous stories in which he is cast. Well groomed, always correctly attired, genial and impetuously enthusiastic, Lockwood's each screen appearance is as though he literally had stepped from the pages of a present day best seller. This photograph of Harold Lockwood was snapped recently at the American studios in Santa Barbara. The pose is characteristically Lockwoodian. The star, unlike many of his confreres, is exceedingly modest. The reading of his daily mail, cluttered as it is with perfumed notes from hero worshippers, never fails to bring blushes to his cheeks. Despite his modesty, however, Harold likes to know that his efforts are appreciated. He never fails to reply to his enamored correspondents.



Harold Lockwood.

South African Letter

BUSINESS is intermittent just now as regards moving pictures—everybody is talking war. Taking an average attendance all round, it is found, however, that the improvement index on the attendance register points to good.

For some time past, it was obvious that the Cape Colony showmen were laboring under a distinct disadvantage, in having to purchase all their requirements from the Johannesburg branch, or rather I should say headquarters of the Films Trust. However, this has now been remedied by the opening up of a branch establishment in Cape Town. The old question of censorship is again prominent in Natal. It has been brought up in the Provincial Council principally as affecting juvenile morals. The entire press however regards it as a superfluous movement. Besides, according to the proprietors, children's natiuees are especially caiered for. It must be owned that the Trust do not exercise a sufficient control over the pictures imported so as to include a goodly portion of pictures, especially suitable for children.

The following pictures have been released and shown in the various theaters:

- "Ambushed"—Essanay.
- "The Sky Pirate"—Keystone.
- "The Reward of Thrift"—Vitagraph.
- "Thumb Prints and Diamonds"—Lubin.
- "Disillusioned"—Universal.
- "Buster Brown Picks Out the Costumes"—Edison.
- "The Face On the Bar Room Floor"—Keystone.
- "Across the Burning Trestle"—Edison.
- "The Heart of a Woman"—Broncho.
- "Glimpses of Colorado"—Pathe Freres.

"The fact that over eighty per cent. of the bioscope proprietors in South Africa have already signed new contracts for film supplies with the Films Trust, proves conclusively that by fair and honest dealings the Trust has attained a position in the Film World, from which no amount of competition can ever succeed in removing them." So speaks the editorial of the April number of the African Film News.

*Local parliament directing affairs strictly relating to the province of Natal, O. P. S., etc., an case may be.

I quite agree with the eighty per cent, but as I personally know one or two of the twenty per cent and their reasons, I beg to state that "a pitcher can go to the well once too often." Then surely the last statement is in the nature of a challenge. If I had the necessary capital I confidently feel I could establish a rival exchange quite capable of doing well in South Africa. No doubt the Trust is well established and they certainly have improved the position a wee bit but still a lot remains yet to be done, especially in regard to projection and children's pictures.

Speaking of South African favorites, I notice that Bobby Bolder is performing with the Essanay. Which reminds me of a true story. In his South African days he was once in a bar in Cape Town amusing a crowd of the boys. A famous pianist, Hamburg I believe, entered alone, and being in a mood for company, stalked up to Bolder, tapped him on the shoulder, and bowed profoundly, then touching his own chest he said, "Mark Hamburg—Hungary." Bolder immediately struck an attitude, and, imitating the musician's gesture, said, "Bobby Bolder—Actor—Thirsty." Just fancy a film being disinfected. Yes, owing to plague in certain areas of South Africa, all exchanges have been notified to use a disinfectant such as Lysol after handling films. No, this is no fake; I personally sold Lysol for the above purpose to an operator who explained the above rule.

SYDNEY H. CRAWFORD.

[This picture was viewed in silence, and at the end was vigorously applauded; it appeared in the right manner to the mixed audience, and was of a distinct educational value.]

a. A picture of an exciting character; detective plays always appeal to a South African audience, and this particular one was clean, and of a sensational and yet not too sensational character.

b. Lord, how people did laugh, especially the women. One theater in advertising this used the following sentence: "When a man picks out his wife's clothing, well you know what happens, if you don't, come and see!"

c. Across the burning trestle was voted a splendid railroad picture; the very highest of the American railroad industry is enough to excite the admiration of people, and this picture was a splendid pictured moving view.

d. Well a woman's heart is always interesting, and this particular heart was no exception to the rule. The theme was a trifle hackneyed, and yet viewing it on the whole it was an average production.

Motion Picture Laws*

Collated by W. Stephen Bush.

MINNESOTA.

According to information obtained from the secretary of state, Minnesota has no state laws regulating motion picture exhibitions. All such matters are regulated by local ordinances.

MONTANA.

The following laws relative to motion picture exhibitions are found on the statute books of Montana:

CHAPTER 66, SESSION LAWS OF 1907.

An act prohibiting the exhibition of moving pictures wherein are exhibited the pictures of burglaries, train robberies, or any other act which would constitute a felony.

Be it Enacted by the Legislative Assembly of the State of Montana: Section 1. Every person who shall exhibit moving pictures wherein are shown or exhibited to the public any scenes, or pictures depicting burglaries, train robberies, or other acts which would constitute a felony, is guilty of a misdemeanor.

Section 2. All Acts and parts of Acts in conflict herewith are hereby repealed.

Section 3. This Act shall be in full force and effect from and after its passage and approval by the Governor.

CHAPTER 18, SESSION LAWS OF 1913.

An Act providing that no license shall be required for moving picture shows to places having a population not exceeding one thousand five hundred.

Section 1. No license shall be required for the operation or exhibition of moving picture shows in any city, town or village where the population does not exceed one thousand five hundred. In all other cities the license shall be \$25.00 per year.

Section 2. All Acts and parts of Acts in conflict herewith are hereby repealed.

Section 3. This Act shall take effect and be in full force and effect from and after its passage and approval.

NEVADA.

The information obtained through the office of the secretary of state is to the effect that there are no statutes of statewide application. There are local (City and County) ordinances of varying import.

NEBRASKA.

There are no laws of state wide application relative to motion picture exhibitions. There is no law requiring the state licensing of moving pictures.

NEW HAMPSHIRE.

This state has no statute regulating the exhibition of moving pictures according to a statement received from the office of the secretary of state.

*The first article of the series appeared in issue of Nov. 21, 1914.

Reviews of Current Productions

"A Texas Steer"

Hoyt's Famous Comedy Reviewed in Pictures in All Its Mirthfulness by Selig, With Tyrone Power as Maverick Brander.

Reviewed by James S. McQuade.

IT IS twenty-five years and over since I saw Hoyt's best comedy, "A Texas Steer" on the stage, and Maverick Brander, Major Yell and Col. Brassy Gall had become only faint memories—the "Ministah to Dahomey" among them—until I



Scene from "A Texas Steer" (Selig).

viewed Selig's photocomedy on the screen the other day. Then the past came back, and the same care-free laughter came just as spontaneously as it did on the other side of the bridge with its twenty-five arches.

It is good to laugh, and one may be prone to praise too highly the cause of it, but I can commend Selig's "A Texas Steer" unqualifiedly as a mirth provoker of high quality. The humor is rich and clean and sometimes boisterous, as it was of yore, and there is nothing to impede its constant, natural and mellow flow. Situation follows situation in happy succession, as the story is revealed, until the laughter evoked by the closing scene is tinged with the shadow of regret.

The rapid fire of mirth owes no small debt to the crisp and well-worded subtitles. When Maverick Brander's buggy breaks down near his home, to which he is returning after a self-imposed absence in order to escape being elected to Congress, he asks a passerby to call at his ranch and tell them to send him a "hoax." But during his absence his constituents have elected him willy nilly, and when they learn of his plight they turn out and welcome him in mass. "I told him I wanted a hoax, and he sent me a pack of jackasses," said the exasperated Brander. "What do I want in Congress? I'm an honest man. I'd rather be Balaam's ass than a Congressman."

"Be hold do nex Ministah to Dahomey," says the negro political boss to his followers in an eloquent speech, after their votes have elected Brander. And then, after long months of waiting and physical stress that results from an empty stomach, he finds that there is no such dignity as the "Ministah to Dahomey," and is proud to announce that he has "received" his appointment, viz.: the "supervision of the dumpin' on the wastebaskets" in the House of Representatives, which has been secured for him by Congressman Brander.

Tyrone Power, as Brander, shows his first efforts in photodramatic acting, and I consider the characterization masterful. He dominates, as he should, the entire pictured story. He succeeds admirably in conveying to the spectator the varying moods of the big, fearless, kind-hearted Texan, who is easily imposed upon by sharpers at Washington, in nearly everything except in a game of poker. In one of these games he cleans up a jackpot on a pair of deuces, and explains to his wife, whom he had kept waiting at a select dinner party, that he had "stopped playing as soon as he had all the money in the crowd." Mr. Power succeeds in bringing out clearly the changing lights and shades in Brander's character, so that we know the man as well as if we had heard him speak and tell us.

Bossy Brander is in the care of Grace Darmond, who gives a quite clever and piquant impersonation. The Major Yell of Walter Roberts is a finely drawn character, and so is the Col. Brassy Gall of Frank Weed. The actor who impersonates the "Ministah to Dahomey" also merits praise, although his name does not appear in the cast. The remaining characters are competently sustained.

"A Texas Steer" is a Selig "red seal" photoplay, and will be released through V-L-S-E, Inc., July 26.

"Kindling"

A Genuine Film Masterpiece Featuring Charlotte Walker and an Ornament to Any Program.

Reviewed by W. Stephen Lush.

I DO NOT hesitate to say that this is one of the best samples of the Lasky school of motion picture art. When at its best this new school beggars comparison. It is pleasing. It is powerful, it scores in every scene and there are no weak links.

To be sure the theme of this play lent itself to the use of the intelligent screener with a most singular aptitude. The young wife of a poor workman living through dire necessity in a squalid, soul-destroying tenement feels herself a mother. The joy which this foreboding spreads in every woman's heart is "acknowledged" by the contemplation of the surroundings into which the child will be born. Lack of sanitation, prostitution of all privacy, ignorance, poverty, despair—all the evil spirits that hover about the crowded tenements waiting on human decay and human degradation show their malign influences in the wretched habitation where her child is to draw its first breath of life. The young wife's soul is seared in an agony of distress. Her husband, not knowing the condition of the wife, voices his hope that their first child will be born in the country where God's air and the blue sky favor and foster the growth of the child. She hears that for a hundred dollars she can go out into the great West where Nature still looks as it came from the Creator's hands. The thought haunts her by day and by night. Temptation steps in her path. If she will let a burglar come into the house of the woman for whom she is sewing at a wage of five dollars a week her share of the plunder will be a hundred dollars.

At first her conscience takes alarm. "Thou shalt not steal" struggles with the instinct of the mother to preserve the tiny



Scene from "Kindling" (Lasky).

life which is destined to issue from her. Her scruples grow less and less as she sees that the woman who has hired her for the miserable pittance draws the profits from ill-kept and unsanitary tenements which her husband calls a "Hell-hole." She sees, too, how this woman uses the money wrung from wretched tenants to pamper a pet dog, providing that dog with a maid and with luxuries which are enjoyed by but few human beings. As the day of her joy and her labor draws nearer the maternal instinct drowns out the voice of conscience and she becomes the confederate of the burglar. The dramatic elements in such a situation are obvious. The director has handled them to the greatest possible advantage, creating many

stirring moments, moving our pity and arousing just anger. To call attention to this excellence of the play does not describe it fully. To give any reader a more faithful and accurate picture of this production I must dwell on the director's ability to show atmosphere. To portray atmosphere and surroundings in one or two brief touches is art of the highest order. It is the title to greatness of the distinguished painters of all ages. The scene entitled "Where the Devil Wins," depicting a typical section of the tenement district of a big city, is as graphic as anything that ever came from the hands of Hogarth or Rembrandt. It is complete in every detail and true in every detail.

Just as the pericope draws a complete ship with its surrounding seascape within its small compass, giving a view in miniature, the screen is capable of doing this very thing in portraying all the phases of life. This film play gives a very fine example of it. All through the picture we find the very reverse of padding; this director epitomizes, abbreviates and condenses. Space forbids a further amplification of the extraordinary merits of this film. The cast was exceptionally good. Charlotte Walker has a strong, striking and magnetic personality and great emotional power. At times her excess of zeal threatened her skill and power, but in all the great scenes her work was flawless.

"The Fox Woman"

Four-Reel Majestic by John Luther Long. Directed by Lloyd Ingraham.

Reviewed by Louis Reeves Harrison.

A STORY of Japan, "vaguely delineating the real and intimating the over-real," a drama of fatality, inclining to the poetic in some exquisitely chosen glimpses of nature, the two strong points of "The Fox Woman" are those of characterization. Brought into active and constant contrast are the roles of The Fox Woman, Sigen, Auen and "Jewel," a little Jap wife portrayed by Teddy Samson. The latter is a child-wife, one of those little flower-like souls that need the constant nourishment of demonstrative love, that do not fade, petal by petal, but shrivel and die quickly under a brief spell of cold neglect. Her husband becomes the model for an American girl of unusual talent in a sculptor and a mystical influence over men that causes her to be regarded by the Japs as a reincarnation of the fox.

The Jap husband has a mind that is lost in the mists of nescience—he knows nothing about taming foxes until they will eat out of your hand—and he yields to the fascinations of the sculptress as if under a spell, whereas she is only amusing herself as our girls sometimes will when dealing with men so eager and unsophisticated as to imagine a woman is to be won by silent admiration. The little wife bears humbly the indignities gradually heaped upon her until she is satisfied that love will never again be her portion, then she goes to

Whether or not the picture bears out the contention is at less important than the fact that Robert Leonard has produced a very human drama in which the depiction of sordid slum life leaves little to the imagination. His tenement settings abound in atmosphere and his characters look as if they felt at home in the surroundings. In one of the most depressing of the tenements we meet an unhappy, ill-nourished little girl, whose chief excitement in life is in witnessing fights between her drunken father and overworked mother. A few years later the child is obliged to earn her living in a factory, then she is left an orphan and presently comes under the kind notice of a young woman much interested in the uplift movement.

Transferred from poverty to luxury, the girl soon learns how to wear pretty clothes and how to ape the manners and speech of her wealthy benefactress, but after marriage she reverts to type with alarming suddenness. Because of jealousy she hurls the brick-a-brac at her husband and then leaving him, returns to the slums. In recovering her, he is advised to adopt the tactics of a Bowery gangster, and the girl, who does not respond to kindness, is easily won by force—a popular notion



Scene from "Heritage" (Universal).

seldom supported by fact. In changing from a little girl to a young woman and in meeting the varied dramatic requirements of the principal role, Elsie Hall gives an admirable performance. Mr. Leonard is sympathetic in the character of an unselfish lover willing to sacrifice his own interests and for the rest it is a first-rate company well directed.

Irene Fenwick to Go to Mountains.

When the negative of George Kleine's film version of Owen Davis' "The Woman Next Door" is finished, little Irene Fenwick will be ready for what she pleasantly terms a "rest." If present plans do not miscarry, this "rest" will take the form of a jaunt to the mountains, where every minute of light will be utilized for the production of a series of dramas possessing a mountainous locale.

Yet to Miss Fenwick the excursion will constitute a much-needed vacation, as she has been steadily engaged for a long time in the Kleine studios by day and the Eltinge theater by night. The recent close of "The Song of Songs" at the Eltinge wound up a period of day and night work that would have broken down many a stronger constitution than that of the diminutive ninety-eight pound Irene. Hence, the chance of scene and freedom from the inevitable "call-boy" appeals to Miss Fenwick with a warmth and fervor equaled only by that of the school-boy about this time of year.

Miss Fenwick, who is an accomplished rider, swimmer and an ardent golfer, will have an opportunity to demonstrate these qualities in the work before her.

Olcott to Direct Mary Pickford.

Sid Olcott, veteran of the studio and one of the best known film men in the business, has been selected by the Famous Players to direct the next picture put out by that organization in which Mary Pickford will play the leading part. Work on the picture will be started in a short time, once Miss Pickford has been rested from her trip east.

It is a significant thing that Mr. Olcott should have been chosen for the next Pickford picture in view of the fact that it will be his third picture since joining the force of directors at the Famous studio. His first picture was "The Mother and the Flame," and his second was "The Seven Sisters," in which Marguerite Clark was starred.

Mr. Olcott is perhaps the most widely traveled director of the American exponents of the art of making pictures. He was sent to Palestine and Egypt to film "From the Manger to the Cross" and went last year to Ireland to make a series of pictures which are now being released by the Lubin Company. In all, Mr. Olcott has put American actors before the camera in 14 different countries.



Scene from "The Fox Woman" (Majestic).

self-destruction with the pitiful courage of a fatalist. The tragic death of the Fox Woman releases the husband from thralldom, and he saves his child-wife when she is about to release her soul by suicide into the tomb of her ancestors.

"Heritage"

A Four-Part Universal Drama Dealing With Inherited Tendencies and the Influence of Environment.

Reviewed by Lynde Denig.

LIKE "Scandal," a production in which the Universal Company takes great pride, "Heritage," a four-part feature to be released under the Laemmle brand may be ranked among pictures with a purpose. It treats a sociological theme in a dramatic fashion, moreover there is a semi-scientific background to add significance to the characters and the problems confronting them. At the opening of the story and at occasional intervals during its unfolding, the thesis that engaged the attention of the author is presented in the form of an excerpt from a book. In substance, the argument seems to be that heredity is stronger than environment.

"The Earl of Pawtucket"

Lawrence D'Orsay Appears for the Universal in Original Role in the Well Known Augustus Thomas Play

Reviewed by Margaret I. Macdonald.

THE five-reel version of the well-known Broadway play as presented by the Universal Film Manufacturing Company on their Broadway Universal Feature program is a distinct success. To Harry C. Myers, we understand, belongs the credit of the adaptation of the play, as well as the direction of the



Scene from "The Earl of Pawtucket" (Universal).

picture, which has been elaborately set and produced artistically and with a realism that never fails to find its mark through its comic characteristics. Playing opposite Lawrence D'Orsay is Rosemary Theby, who is attractive and amusing as the young divorcee. But in spite of all the efforts put forth by any of the other members of the cast, D'Orsay as the monied English aristocrat holds the limelight.

The play is one that is particularly well adapted to the screen. Nothing could be more delightful than the refined strain of burlesque, which practically constitutes the body of the play, and Director Myers, who also impersonates one of its characters, is to be especially commended for the clever manner in which he has thrown into bas-relief the eccentricities of the Englishman. One of the most thoroughly amusing incidents of the picture is the extinguishing of the fire among the curtains by the Earl, when he has been disturbed at his bath by the distressed calls of a lady fair. To thoroughly appreciate the humor of the scene in question one has to see it.

The reproduction of the foyer of the Waldorf Astoria which is used frequently throughout the picture is one of the most impressive sets of the kind that we have ever seen. It is deep and spacious, and is an exact reproduction of what it is intended to represent. And moreover, there is a constant flow of action throughout the foyer that brings the spectator immediately into the atmosphere of the great hotel.

There has purposely been no attempt in this review to outline the story of the play, because its intention and the significance of the pictured version is blazoned in large and extremely comic type on the face of the production, namely, the burlesquing of a slow-going, deliberating English aristocrat.

"The Disappearing Necklace"

A Remarkable Two-Reel Kalem Detective Story—Second in the Series of Mysteries of the Grand Hotel.

Reviewed by Hanford C. Judson.

THIS second of the series of pictures from stories by actual hotel detectives, being put out by the Kalem Company, is the first that this reviewer has seen and he found it most enjoyable. It is sure to be amply serviceable and likely to be decidedly popular. A series of pictures all as good as this will give the Kalem program another boost.

These hotel stories came in reply to a circular letter sent to many of the bigger hotels of the country asking for accounts of real episodes and for which to those who answered a liberal payment was made. This one, "The Disappearing Necklace," is a composite of several adventures made to fit plausibly in a plot. The entertaining things about it are the clever newness of the crook's methods, the convincing and freshly handled atmosphere of the lobby of the hotel and the plot contriving in which along the thread of the approved and expected melodrama, unexpected things are made to happen—in the region of life it exploits, the most improbable things are accepted as belonging and so are quite convincing. It was written by Hamilton Smith and James Horne directed it. Most of the action of the first reel takes place in the hotel lobby and for sustained interest, due to little things and for the effect it has in making one believe himself in a great hostelry (leaving out some of the army of supers who probably were not expected to seem unconscious), it is worth high

praise. There is no dragging at all in the picture, although that part where the woman whose husband is fighting with the burglar rushes down the hotel stairs might have been made much more tense and easily.

A Westerner and his wife (William H. West and Ollie Kirkby) come to the hotel, where the house detectives (Marin Sala and Charles Cummings), have been finding things to do and have shown themselves capable watchers. "Dude" Duncan (Frank Jonason), swell thief, discovers that the new lady guest has gems. He makes a very bold and quick-minded attempt to



Scene from "The Disappearing Necklace" (Kalem).

get them. The woman is alone, but her husband comes in and captures the thief. They get the lesser jewels, but the necklace is not found—it has been put in the vacuum cleaner pipe. How the house detective finds them makes an exciting story.

"All For Old Ireland"

First of Series of Irish Stories Produced by Sidney Olcott for the Lubin Company.

Reviewed by Lynde Denig.

PHOTOGRAPHED in the picturesque Ireland of romance and history, this three-part subject made by Sidney Olcott has a rare charm that in itself is enough to assure popularity. As the action unfolds, we have engaging pictures of the Lakes of Killarney, the rocky shores of South Kerry, the Black Rock Castle on the River Lee and the famous Ballymalis Castle, built something over 600 years ago. If the photography is not always of the clearest, one may attribute the haze to the Irish climate and feel that the beautiful scenes



Scene from "All for Old Ireland" (Lubin).

—valleys, rivers winding through pasture lands and jutting rocks lashed by waves—appear much as they do in reality. At all events, the locations in this photoplay are so thoroughly in keeping with a romantic story that there is no need to complain of a lack of sharpness in the details of a background.

In finding an historic period for the initial release in the series, Mr. Olcott went back to the Ireland of 1798 and conceived an appropriate tale of heroism, introducing the patriotic peasants in their struggle for liberty. Myles Murphy (Pat O'Malley) is the sturdy young hero, who assists in smuggling

slaver. Hope is saved; for three detectives make an arrest at the moment. Her mother dies after a row over the booty. Hope now becomes Circe in a classic dance and a famous fascinator of men—she keeps her impresario jealous, but when she sees him kissing another of the chorus she runs away to the seashore.

Her one-time father, who has become rich and bored, also arrives at the hotel. He has not forgotten his little girl, but doesn't recognize her. She marries him. The "Cup of Chance" incident comes when she, growing tired of the slow life at home, runs away to the theater and she and her former impresario come back to the house together, thinking that the husband is away. He finds them, pours out two glasses, puts poison in one and makes the girl serve himself and the other man. The impresario gets the poison. The picture has a cleverly worked thread of sentiment suggested by a lullaby. After the tragedy, it plays up this once more and very effectively and closes with a startling incident that makes an acceptable thrill.

In photography sets, scenes, acting and general direction for the most part it will hold its own above the average. The story is just the kind for screen picturing, though in this case it cannot be annalsized. As an offering it will be liked.

"The House Divided"

Two-Part Pathe-Balboa Production Which Has Been Submitted to the Exquisite Pathe Hand Coloring Process.

Reviewed by Margaret I. MacDonald.

THE HOUSE DIVIDED is deserving of special comment as much for its exquisite properties of coloring as for any other reason. The production is based on the old story of a misunderstanding between husband and wife and a reconciliation brought about by the children. The human interest of the picture has been heightened by the conversation of one of the children into a cripple through a fall from an upper story window, and which occurs while he is in pursuit of a ball.

The father, who has taken with him the little daughter of the house at the time of his separation from his wife, becomes a common laborer, leaving the beautiful home and all it contains with his wife and young son. Later, through the two children playing together, a circumstance arises through which the separated parents are brought face to face, and the unhappy conditions caused by selfishness and misunderstanding come to an end in a happy climax.

The production has the advantage of capable direction, and a good cast, the photography is clear and beautiful, the locations chosen for the staging of the picture are attractive, forming an excellent foundation for the hand coloring process to which the film has been subjected at the Paris plant of the Pathe Freres. The absence of subtitles in the film when viewed by the press has prevented us from giving a fuller outline of the story of the film, or a more analytical review. We can, however, emphasize the fact that even with the presence of this drawback the production is entertaining.

"The Cub"

Thompson Buchanan's Comedy Is Brought to the Screen in Excellent World Film Production.

Reviewed by Lynde Denig.

THOMPSON BUCHANAN'S story of a cub reporter in the mountains of Kentucky is comedy seasoned with melodrama. When Douglas Fairbanks played Steve Odham on the stage there were more laughs than thrills in the per-

original play. Mr. Buchanan's plot fits into a photoplay more neatly than most plots devised specifically for the screen, and the production reveals the craftsmanship of a director who ranks high in the first class. The scenes of a mountain feud, culminating in the destruction of a house, challenge comparison with any that have been made.

While Martha Hedman, owing to her well earned stage prominence, is starred in the picture, her role, by the very nature of the story, is secondary to that handled in a broadly humorous manner by John Hines. Having received word of the renewal of the White-Renlow feud, the editor of a newspaper sends Steve to cover it because he cannot spare anybody else and Steve might as well be in the mountains as loafing around the city. The cub reporter proceeds to live up to his reputation of being a happy-go-lucky fool. His antics, as a donkey that refuses to move, except when so disposed, are ridiculous enough to be laughable and audiences will appreciate his unsuccessful attempts to remain neutral in the White-Renlow altercation. His predicament made the more embarrassing by affairs with two young women, one sought by him, the other unsought but equally unavoidable.

The plot which follows the progress of the feud is varied enough to be interesting without becoming in the least confused, and it keeps working up to a climax. The really marks the beginning of the end for Steve. It is here that he hopelessly antagonizes the White clan and his hasty exit from the hall starts a prolonged struggle to escape being "shot at sunrise." The comic and the serious are well mingled in the concluding reel of the picture that introduces a number of effects at once stirring and novel. Miss Hedman is pleasing as Steve's sweetheart, who assists in his rescue, and the supporting cast is efficient. Locations are excellent.

Two MinA Subjects

"A Night's Lodging" and "The Fighting Kid," Two One-Reel MinA Comedies of Merit, Produced by the Western Company.

Reviewed by Edward Weizel.

THE best feature about "A Night's Lodging," a recent one-reel MinA comedy, is the incessant rapidity of the action. The plot is of the happy-go-lucky order, who's one object is to create laughter. Milton H. Fahrney, the director of the film, is awake to the necessity in starting this kind of irrepressible race of keeping ahead of an audience's ability to analyze the incidents. The story deals with the comic adventures of an impecunious but still cheerful individual, impersonated by George Ovey, who takes lodging in a fashionable hotel and experiences great difficulty in remaining in his own room. Ovey overcomes lively and unorthodox methods enable him to register his points with unflinching ease and telling effect. Director Fahrney and the photographer have kept the mechanical and artistic requirements of the picture up to the most exacting standard.

"The Fighting Kid."

Another late release by the MinA Company is "The Fighting Kid," a toppy-turvy farce which closely resembles "A Night's Lodging" in speed production and power to amuse. A slender but well-chosen plot has been skillfully amplified by humorous incidents and clever bits of business. George Ovey leads the cast, which also receives valuable assistance from Goldie Colwell and Louis Pitaroy. Mr. Ovey impersonates the same carelessness but joyous gentleman of the other farce, and his manner of knocking out a pugilistic rival is the source of the film's fun supply.

"When Ambrose Dares Walrus"

A Lively Two-Reel Keystone Containing Several Original and Ingenious Mechanical Devices.

Reviewed by Louis Reeves Harrison.

WHOEVER plots out these Keystone farces, whether it be Mack Sennet or his aide, seems to have an almost inexhaustible genius of invention, for they keep hobnobbing up regularly with something new in each release, and often, as in "When Ambrose Dares Walrus," with several entertaining novelties as relief from the expected buffoonery. The ridiculous pranks of the acrobatic performers, Mack Swain, of athletic equilibria, or Chester Conklin of curious contortions, are anticipated with a sense of amusement—their ready laugh at almost anything they do, but their work might easily pall if kept up in any monotonous line of action. Such is not the case; there is a happy variety in each new presentation, and "When Ambrose Dares Walrus" is even an improvement on its immediate predecessors.

Possibly the most amusing feature of this very consistent farce—it is a genuine play—is the balancing of Conklin on a stream of water thrown by the fire department on his burning house. He has a contract to pay for fire insurance in another last moment, and then finds himself in dire straits. But he manages to raise the money just as the house catches fire. He dashes to the agent's office, pays the premium, takes a short turn outside, returns and demands the full amount, but discovers to his horror that he has left the policy in another coat than that he is wearing. He dashes for his burning home, outrunning a "flyver" driven by the fire chief, and manages to slip up an upper window when a stream from the hose elevates him into space and balances him there. The story is a laugh-winner soon after it gets under way.

Scene from "The Cub" (World Film).

formance, for the incidents in the White-Renlow feud could not, of course, be visualized as they are Director Maurice Tourneur's graphic picture. In the screen version of "The Cub," with John Hines playing Steve and Martha Hedman in the role of Alice Renlow, the comedy is not sacrificed, although the quantity of excitement easily exceeds that offered in the



arms into the country from France and is imprisoned by English soldiers. Eileen Donaghue (Valentine Grant) becomes an important factor in his escape, effected by lowering himself on a rope, suspended from a window and down the side of a high castle wall.

While the production is not lacking in dramatic elements, its strongest bid for recognition is on the score of the fine locations, already mentioned, combined with a seemingly accurate portrayal of the life of the Irish peasants. The natural simplicity of many of the scenes is delightful. Miss Grant is a good type for Eileen and Robert Rivers gives a thoroughly artistic performance as Fagin, the spy in the employ of the English.

"June Friday"

Four-Reel Edison by Lee Arthur. Produced Under the Direction of Duncan McRae.

Reviewed by Louis Reeves Harrison.

THE story of a foundling left without marks of identification on the slope of a humane stranger, to be brought into dramatic relations with her kin after "the years roll by," is that of "June Friday," the name given the abandoned infant



Scene from "June Friday" (Edison).

by those who found and sheltered her on that fateful day in the month of roses and brides and uncertain weather. She does not know her father when she meets him in her grownup years, although he is not greatly changed and she has a miniature of him in the locket she wears. Her father is a bad lot. His decadent habits drove her mother to suicide, and he is an unscrupulous valet of a cad when the daughter first meets him. It is the father who masks as a clergyman and performs the pretended ceremony that ruins so many innocent young girls in screen life.

When the girl's destroyer abandons her to spend a few years in South America, and she is compelled to sell her jewels, then it is that the faithless father sees his own picture in the locket she wears. He becomes attached to her interests thereafter and ready, even villain that he is, to atone for the wrong he has done. The girl marries, all unwittingly, a chum of the man who ruined her, and she conceals reluctantly an account of her past. She is happily married and has a sweet little child when the wrong man returns from South America and is invited to the house by her husband. Situation! This well-known situation admits of new treatment, but the wife is weak enough to visit the wrong man at his rooms in a hotel, and she is there compelled to kill him in defense of her honor. Her father now commits suicide and leaves a confession that he is the murderer. Wife, husband and baby presumably live happily ever after.

"The Mating"

A Five-Reel Mutual by C. Gardner Sullivan Directed by Thos. H. Ince and Featuring Bessie Barriscale.

Reviewed by Louis Reeves Harrison.

THIS story, while it is well handled and presents many bright ensembles, does not give Miss Barriscale the opportunity that suits her temperament, nor is the motif original. She impersonates a school girl of ambition who finds herself socially neglected. In order to raise her importance among her associates she writes a letter to herself from an idol of the hour, a football player known as "Bullet Dick Ames." The scheme works to a degree when it becomes known that this fascinating hero is in correspondence with her and has proposed marriage by letter, but there are skeptics among the girls of larger social experience, and Bessie is finally called upon to meet her supposed admirer face to face. All this is nicely told, and Miss Barriscale cannot fail to hold attention by her interesting personality, but a similar play, a three-reel feature, was released only a short time ago,

"Her Proper Place," if I am not mistaken in the title, in which a girl neglected socially writes a proposal to herself from a political idol of the hour. In both cases the men are softened by a sense of pity that is followed by love and marriage. It is probable that neither director knew that the other was handling the theme, and such coincidences are all the more unavoidable in the rush of incessant production, but a story



Scene from "The Mating" (Mutual).

loses value from such a decided similarity. Miss Barriscale displays high intelligence in her part—she is consistent throughout—but she has done much finer things and is capable of characterization more powerful in roles better suited to her talent.

"The Cup of Chance"

Knickerbocker Three-Reel Picture With Alice Brady—Well Acted, Entertaining Melodrama.

Reviewed by Hanford C. Judson.

IT IS its story that makes this three-reel offering. "The Cup of Chance," produced for the Knickerbocker Company by Joseph Levering, good. With Alice Brady in the leading role as a young woman whose life was handicapped from the first by her having a bad mother, the story holds well and chiefly because the thread running smoothly through its plot construction keeps flashing into incidents unexpected and startling enough to prod the attention so that the pretty leading woman and the excellent cast that supports her can please the eye with the way they draw the situations. It tells a real picture-story full of action and it gets over.

In the opening stages of the picture when "Hope," the heroine, is merely a child and in the way of her very cold-hearted mother, there are places in which the characters do not stand out clearly defined due to weak subtitling, but one feels no lack of distinctness when once the real story gets into its stride. Hope as a little girl has a hard time of it.



Scene from "The Cup of Chance" (Knickerbocker).

Her precious mother, a widow, is "fat." Yet of her two suitors she takes the one who is only a poor clerk. Things get monotonous and she runs away with the other man, taking the child whom she doesn't love, presumably knowing that she may grow up to be of some use. Many years pass and we find her with her master selling on shares the now grown Hope to a white

"The Rug Maker's Daughter"

An Oliver Morosco Production Presenting Maude Allan in an Attractive Role.

Reviewed by Lynde Denig.

THE OLIVER MOROSCO PHOTOPLAY COMPANY, in association with Boasworth, Inc., did well in securing Maude Allan for the leading role in this picturesque romance. Of course, Miss Allan is primarily a dancer, a classic dancer, but she is also enough of an actress to give life to a character such as Demetra, the Turkish maiden, who is made the heroine of "The Rug Maker's Daughter." Some of the most interesting scenes in the photoplay reveal the graceful dancing for which Miss Allan is renowned, and it is to the credit of the director that these exhibitions are worked in as a natural part of the story.

There is no pretense of offering forceful drama in this picture, for the somewhat conventional plot is simple and yet unexpected in its turns; but in lieu of thrills we find a wholesome story enlivened by a pleasing vein of light comedy. Forrest Stanley, as Robert Van Buren, the young American of the musical comedy type, who falls in love with the rug maker's daughter and proceeds to woo her with Yankee directness, handles amusing incidents with considerable finesse; Howard Davies makes an imposing Osman and Herbert Standing is appropriately cast as Halib Bey.

Adding appreciably to the romantic flavor of the story, are luxuriant gardens and sumptuously furnished rooms in which most of the action is centered. Rare selective judgment was exercised in the choice of these settings and the director permitted no incongruities in the costumes. The plot concerns the efforts of the rug maker to marry his daughter to a wealthy suitor, her objections and the effective interference of Robert Van Buren. The action shifts from Turkey to New York, where the young American checks the scheme of his rival and marries Demetra.

"The Clue"

A Lasky Production Featuring Blanche Sweet And Built On a Successful Play.

Reviewed by W. Stephen Bush.

ONE cannot resist the feeling that this story might have been told with less expenditure of celluloid, but the excess is so completely fraught with charm and art and scenic beauty that even a stickler for brevity in dramatic construction is apt to relent and lose himself in the admiration of such glorious settings.

The scenes in the "Sunken Garden" for scenic beauty and idyllic charm parallel the best that has been shown along these lines. The part of a Japanese is taken by a genuine son of the Mikado and is on the whole taken well. The man succeeds in creating and sustaining to the last the atmosphere of mystery on which the success of the play hinges. In the final scenes his realism is overpowering and perhaps a trifle too strong.

Blanche Sweet does not carry the whole burden of the play as she has been expected to do in other productions; her part is sympathetic and she carries it off well. She has not lost one whit of the girlish beauty and the singular charm of manner which have won her such a host of admirers. Edward



Scene from "The Clue" (Lasky).

Mackay gave a good rendering of a somewhat difficult part and Billy Eimer did the best possible with the hard task that had been set before him. Two Russian brothers looked remarkably like two young Americans. Page Peters did not seem sure at all times as to just what was expected of him. Ernest Joy, in common with many screen actors, has a habit of expelling air from his lungs when apparently at a loss just what emotion he is to betray next. One never knows whether it is a sigh or a life-insurance test of respiration. It is a foolish mannerism and ought to be dropped.

From the Biograph Studio

"Jane Eyre" is Well Produced in Three Reels—Fine Locations for "Ashes of Inspiration."

Reviewed by Lynde Denig.

THE Biograph Company is following a praiseworthy policy in bringing many famous works in English literature to the attention of motion picture patrons. Also, wisdom has been displayed in the selection of stories offering enough dramatic incident to permit of photoplay treatment. This time we have Charlotte Brontë's "Jane Eyre," done into a three-



Scene from "Jane Eyre" (Biograph).

reel picture by Director Vale, with Louise Vale in the title role, and Franklin Hitchie playing Rochester. As a drama, quite apart from the sentimental interest attaching to the visualization of so renowned a novel, the production is eminently satisfactory.

The very human story is made to live, not entirely in the period of the author's inspiration, to be sure; but at all events it lives, so why cavil about the director's up-to-dateness in presenting his people in modern apparel. Something of the atmosphere of Brontë's novel may be sacrificed, but being human and dramatic, the picture serves a better purpose than a more precise transcript of the original, lacking these qualities.

There is no glossing over the tragedy on which the plot of "Jane Eyre" is reared, starting with Rochester's marriage to the unfortunate girl who soon goes insane. Nowadays, she would be committed to an asylum with little ceremony; but in the period described by Brontë, it no doubt was natural for a wealthy man to confine his demented wife in an especially prepared room in his own house, or rather mansion. The woman pounds her head against the padded walls without injury and



Scene from "Ashes of Inspiration" (Biograph).

under the care of a nurse, even her presence is kept a secret from the other inmates.

With the appearance of Jane Eyre as governess for Rochester's ward and the growth of the love affair between the young woman and her employer, the inevitableness of the tragedy is readily appreciated. This sense of impending evil is heightened by frequent glimpses of the insane wife, from whom, owing to the laws of England, Rochester cannot get a divorce. A telling situation is met when the marriage of Rochester and Jane is interrupted, and for a concluding thrill, Director Vale arranged an spectacular fire scene. In this he was favored by finding a half-burned house of dignified proportions that just suited his

purpose, Miss Vale and Mr. Ritchie share the acting honors with Gretchen Hartman, who has the very lively part of the insane wife.

"Ashes of Inspiration."

The artistic beauty of the seaside locations in this two-part drama is marked. The story is not exceptional, but it more than suffices when combined with scenes of such an engaging quality. If the locations call for first mention, two members of the cast warrant second, for they possess enough individuality to attract attention—Jose Ruben, playing a young artist, and Jean Hume as the sweetheart whom he cannot marry. In the garb of a fisherman's daughter, Miss Hume is a remarkably fetching girl, sweet and unaffected and quite the partner for Mr. Ritchie in a photoplay romance.

The material for this plot was found in the predicament of an artist afflicted with a selfish wife. She is irritating and hinders his work until a kindly uncle thinks it wise for him to take a vacation at the seashore. With a pretty girl for inspiration and her jealous suitor to make trouble, the outcome may be imagined. But in the end the artist remembers his duty to his wife and child. The picture is so well handled that it is worth while.

Myrtle Stedman Appears in Person

The Los Angeles premiere of Oliver Morosco's photoplay, "The Wild Olive," was made a special event by the management of the Alhambra theater on Hill street, where the stirring American-Argentine romance was exhibited. The feature which was responsible for the packed house was the announcement that Myrtle Stedman herself, co-star in "The Wild Olive" with Forrest Stanley, would give a selected program of songs. Miss Stedman, who was a noted light opera star with the Whiteys in Chicago before going into moving pictures, was in splendid voice and her reception amounted to an ovation. The audience showed unmistakably what a strong appeal is made when a film star appears in the flesh after having appeared upon the screen. A large delegation of notables from the photoplay world was on hand, and participated conspicuously in the general demonstration.

"Fate's Daughter"

Inez Wallace, Formerly of the Legitimate Stage, Features Herself in Picture from Her Own Scenario.

Reviewed by Margaret L. MacDonald.

WHEN Inez Wallace, after struggling with the conditions that confront those who would reach the privileged front rank of moving picturedom struck out single handed against the tide with nothing but her talent and the courage of her convictions to aid her, it behooved us to admire the enterprising spirit which prompted the young woman.

"Fate's Daughter," a reel of some seven hundred feet of film, marks Miss Wallace's initial effort in the line of film production. With this film it is her intention to play the various large picture houses between Cleveland and the coast, commencing with the Orpheum theater in Cleveland, augmenting the picture performance in which she plays the feminine lead, with an explanatory talk which will no doubt be intensely interesting, especially as it will give the audience an opportunity to become acquainted with the bright personality of the author-actress first hand.

Miss Wallace is a graduate from the legitimate stage, hav-



Inez Wallace in "Fate's Daughter."

ing been identified with "Fald in Full" and other well-known productions of the speaking stage. She has also appeared in picture theaters throughout the West, delivering a talk on pictures and picture studios, and is therefore more or less well known to exhibitors in that part of the country.

The picture itself has no extraordinary characteristics, the story being slight and rather hastily developed. But very much may be added, in justice to all, that the entertainment will not depend for its drawing power entirely on the quality of the picture, but on Miss Wallace's bright and charming manner of presenting her story.

"The Scar"

A Three-Part Vitaphone Melodrama with a Drug Fiend for the Villain—Some Gripping Situations.

Reviewed by Lynde Denis.

AS THE author of an ingeniously contrived scenario, Donald J. Buchanan is first of all responsible for the suspense and the thrills and the shudders of fear in "The Scar." Following the lead of the author, director William Humphrey plied on the horrors relentlessly and altogether made a very damaging case against the dope fiend. He is a dreadful person, this Clifford Stanley, malicious in the extreme and dangerously resourceful in planning and carrying through his dreamed of



Scene from "The Scar" (Vitaphone).

revenge. There is nothing he won't do and almost nothing he can't do, one is inclined to believe, after watching him plot the ruin of his successful rival. The lesson of it all, for the picture is called "a melodramatic preaching against the drug habit," is that save for cocaine, Stanley would have remained a respectable citizen and deprived Mr. Buchanan of his story.

For a plot of so many twists and turns, that offered in "The Scar" is unusually free from inconsistencies. Of course, it is rather far fetched at times, but if an audience accepts the characters in the first place, concedes Stanley's maniacal desire to injure Morton, and admits that coincidence may be a tremendous factor in shaping lives, there is no reason to balk at the series of incidents which place an honorable youth in the light of a thief and a murderer. Save for the scar on the arm of the dead man, used by the dope fiend as an instrument of revenge, the carefully worked up case might reasonably have terminated as its instigator intended.

The story is cleverly developed to keep the spectator in uncertainty about the outcome. In fact the author seldom allows more than an inkling of what is going to happen next and every now and again springs a real surprise. Harry T. Morey appears somewhat robust for a dope fiend, but his acting of the character is convincing enough. Gladden James, Estelle Mardo and Mary Maurice are others in the cast.

FREDERICKSBURG'S NEW THEATER.

Benj. T. Pitts recently opened to the public of Fredericksburg, Va., a beautiful moving picture theater. The number of persons who purchased tickets on the initial day of business registered over 1,200. The house has seating accommodations for 620. There are 465 seats on the orchestra floor, and 155 in the balcony, which is reserved for colored people. The structure is built practically of fireproof material. Business has been good with a program of Paramount, World Film, Metro and other features, and regular program pictures.

BAXTER OPENS LYCEUM THEATER.

John R. Baxter, Jr., opened the Lyceum theater at Spring City, Utah, on July 15. This is a new picture house and has a seating capacity of 400. It stands on ground 40 by 75 feet in dimensions, and cost \$8,000 to erect. Power's machines are used.

MRS. HENRY WOOD WROTE "EAST LYNNE."

"East Lynne," announced by Biograph for release in three reels on August 18, was written by Mrs. Henry Wood (Miss Braddon). Through a typographical error in last week's issue, this well known play was attributed to Mrs. Humphrey Ward.

Manufacturers' Advance Notes

"THE NEW JITNEY IN TOWN" (Universal).

Adventure-loving sweethearts have been married in balloons in our grandfathers' time, on cowcatchers in the '80s, on tandem bicycles in the '90s and in aeroplanes in recent months, but Jane Gail and King Baggot of the Imp Company were recently married in a jitney bus. Yes, by a real live moving picture clergyman. And those benighted denizens of thither New Jersey who witnessed the ceremony really thought the ceremony was genuine until a small boy discovered a cameraman in a covered wagon nearby.

Herewith is reproduced the interesting ceremony with the



Scene from "A New Jitney in Town" (Imp).

spectators herded out of range of the camera lens. You will notice the tired New York business-man (King Baggot) taking a minute off while the knot is tied. His fiancée (Jane Gail), like most ultra modern young women, takes the ceremony as a joke and regards the minister as a fossilized old fogey and remnant of the dark ages. Of course she ought to be jolly well spanked for her general air of impudent insolence, but then New Yorkers are such a blasé lot and marriage is such a trivial matter, don't you know—Reno, South Dakota, establish a residence, decree and more wedding bells immediately afterward.

As can be seen from the sign on the radiator of the car, Mr. Baggot is running a jitney bus more for his health than for the profit in it. He has just met his jolly passenger, proposed marriage before she paid her fare and now is ready to slip the minister a five spot for his trouble. The jitney marriage can be seen in the Imp comedy, "The New Jitney in Town," featuring King Baggot and Jane Gail, which will be released on July 27 by the Universal.

"CHIMMIE FADDEN," NEW COMEDY FEATURE.

That Cecil B. DeMille, director general of the Lasky Feature Play Company, has struck upon a new and revolutionary comedy figure for photoplays in the character of "Chimmie Fadden" as portrayed by Victor Moore, seems unquestioned following the hundreds of communications from exhibitors that have been received by the Lasky offices since that photocomedy was first released through Paramount Pictures Corporation on June 28.

Mr. Moore as "Chimmie" is a comedy figure as far removed from the "slap-stick" type of comedian as one could imagine. Mr. DeMille, under whose personal supervision the production was made, has started preparations for a series of "Chimmie" Fadden productions, the next of which will be "Chimmie Fadden Out West," in which Mr. Moore will star, of course, and which will be released through Paramount probably in September. The production will be made in the Lasky Studios at Hollywood, Cal.

This Irish boy of the New York streets, "Chimmie," has been declared by literary critics to a place alongside famous boy characters in American letters. He is a type as true to New York as to localities in every American city. He is a leader, a champion of justice and right, an enemy of hypocrisy and a soldier against the street bully. E. W. Townsend, now a Congressman from New Jersey, conceived the character of

"Chimmie" when he was a reporter on the New York Sun some years ago.

His adventures should form a very interesting series for the motion picture screen.

BLANCHE SWEET IN "THE CASE OF BECKY."

Blanche Sweet in a style of photodrama work that is not only original with her but likely to place her, through the medium of forthcoming productions of the Jesse L. Lasky Feature Play Company, in a position as a star and favorite which she not yet has attained, is the unqualified promise of the Lasky offices.

For the second time since her engagement exclusively with the famous producing firm, she will appear in the leading role in a Lasky-release production. The play will be "The Case of Becky," by Edward Locke.

Perhaps no play from the legitimate stage offers such opportunities for the ingenuity of the director and the art of the star as "The Case of Becky" provides in photodrama form. Margaret Turnbull, who wrote "The Clue," Miss Sweet's most recent production, has prepared "The Case of Becky" for the studio, and the production generally will have the benefit of the united co-operation of the studio force. Henry Reicher will be the director immediately in charge.

DEELY AT CENTAUR STUDIOS.

Ben Deely, of vaudeville fame, is producing a one-reel comedy picture called "Won by a Leg" at the studio of the Centaur Film Company in Bayonne, N. J., in which the cast is composed exclusively of vaudevillians. Mr. Deely and Miss Marie Wayne are playing the two leading parts, and with them are Miss Hazel Harrington of Bernard & Harrington, Miss Mona Ryan, Harland Dixon, of Doyle & Dixon, and others. Walter Pritchard is cameraman. The picture is to be released through the World Film Corporation.

"THE CLIMBERS" ON V-L-S-E PROGRAM.

In the space left vacant by moving forward "The District Attorney," the V-L-S-E have decided to release the five-reel Lubin feature, "The Climbers" on Aug. 2.

This production, adapted from Clyde Fitch's drama, that under the same title was a decided success on the speaking stage, gives Gladys Hanson her first opportunity to appear on the "Big Four" program. This play abounds in the entangling situations brought about by the dealings of high financiers and



Scene from "The Climbers" (V-L-S-E).

the extravagant efforts put forth by those mortals, whose main objective is the social heights.

In outline, the story unfolded is that of a captain of industry supposed to be possessed of limitless wealth, whose spectacular dealings in the stock market finally result in bankruptcy. The story is filled with thrilling moments, without being sensational.

It is one of the strongest dramas ever written by Clyde Fitch, and its tragic and humorous side are general in their appeal. It is said that the work of Gladys Hanson in this production is exceptionally finished, and that George Soule Spencer, who shares starring honors with her, presents one of his best dramatic efforts.

"THE BATTLE AT ELDERBUSH GULCH" (Biograph).

PERHAPS the strongest endorsement "The Battle at Elderbush Gulch" could have is D. W. Griffith's assertion that this two-reel production is one of his three greatest triumphs, the other two being "Judith of Bethulia" and "The Birth of a Nation." It is unquestionably the greatest two-reel battle picture ever produced.

It is difficult to witness this production without thinking of D. W. Griffith's later success, "The Birth of a Nation,"



Scene from "The Battle at Elderbush Gulch" (Biograph).

While the production as a whole is a massive spectacle, care has been taken to keep up the interest of the story, through the introduction of several humorous incidents which are sure to register with any audience.

Mae Marsh is particularly effective in work of this nature, while Lillian Gish and Robert Harron have parts which call for more dramatic acting. Chas. H. Miller shows to good advantage, the same being true of Kate Bruce and W. Chrystie Miller. Henry Walthall has a small part in the second reel, that of a troop commander.

The photography of the panorama scenes is excellent, the acting and directing throughout is perfect; in fact, it would be difficult to find a two-reel picture that offers the volume of entertainment found in this production.

"The Battle at Elderbush Gulch" is a feature that is sure to be booked as freely when it is released, which is July 30, as it was when first released some time ago.

JOSEPH LEVERING, PRODUCER FOR KNICKERBOCKER.

Joseph Levering, who has had a long and successful record as an actor-director, has signed with Knickerbocker Star Features, and has just completed his first three-part feature, "The Cup of Chance." Mr. Levering is among the younger directors



Joseph Levering Putting on "The Cup of Chance."

Front, left, George Howard, lead, seated. Next, C. J. Harris, editor, Alice Brady, seated. Back of Howard, Jim Levering, character man. Back of Harris, T. Morse Koupal, Flavia Aversa, Back of Alice Brady, John Reinhard. Standing beside Miss Brady, Joseph Levering, director. In the group are some of the actors of the Cabaret scene.

In the field and is distinguishing himself as a capable producer in this drama, which calls for a wide variety of work for both actors and director. He directed Miss Alice Brady in "The Cup of Chance" and succeeded in surrounding her with a most capable cast of players and showed remarkable ability in the selection of settings.

In the illustration Mr. Levering is seen explaining a scene to Miss Brady and the cast. This set alone required about 50 actors, which included some of the most popular cabaret dancers of New York.

"The Cup of Chance" was a difficult drama to produce, owing to the fact of its dealing with the shady side of life, a drama which has for its morale the fact that degraded motherhood leaves a lasting mark on the character of the child, all of which so affects its character that the destiny of the child is seriously affected, and through the child other lives are equally involved. In order to properly portray the story it was necessary to show the inside of life on the margin, all of which Mr. Levering has handled with delicacy and skill.

Mr. Levering's strong feature in producing is in holding true to the story. He believes in a story, and has strong views on the subject of technique, and holds that the scenario has the same relation to the finished drama as the architect's plans have to the building. Miss Brady declared that this story alone assured her of the wisdom of writing dramas expressly for the screen, as "The Cup of Chance" could almost be given without titles.

PATHE TO RELEASE SIX PART COLORED FEATURE BY SARDOU.

Pathe will release in the week of July 26 a superb six-part colored feature, "Pro Patria," written by Victorien Sardou and based upon the famous "Patrie" of that great French dramatist. This great picture features Henry Kraus, who played Jean Valjean in "Les Misérables," a most elegant actor of France, and is especially timely, dealing as it does with that time in the sixteenth century when Flanders, the modern Belgium, was overrun by Spanish armies of conquest, and when superhuman efforts were made by the despairing Flemish to rid themselves of their oppressors.

"Pro Patria" is magnificently put on and was staged in Louvain since to meet with such a tragic fate. The old world buildings, now marred and ruined beyond redemption by German shells, are used as backgrounds. The acting is truly great, and the whole picture grips from start to finish.

Sardou, the author, was born in Paris in 1831, and died in 1908. As early as 1877 he was admitted to the "Academy," that goal of the most brilliant Frenchmen. He was a past master in stage effects, and troubled himself but little with psychology.

"THE STRAW MAN" (Majestic).

A scare-crow who comes to life and is promptly captured by Georgie will furnish great amusement to all children who see the Majestic child comedy, "The Straw Man." The scare-crow comes to life simply because an escaped convict rushing through a field in his prison uniform has seen the possibilities of concealing himself. He assumes the dress of a scarecrow and maintains it as long as possible, but when the children come he still tries to act the part of a scare-crow, but one animated and endowed with uncouth movement.



Scene from "The Straw Man" (Majestic).

In addition to the effective scenes dealing with the capture of the convict, there are many school scenes of equal interest. The small hero, Georgie, is shown in school with his friend, Violet Radcliffe, the villain of the Majestic children's company, plays a bad boy at school. There is also the boy who is forever hungry, the tattletale and other school characters.

The straw man is played by Augustus Carney. George Stone is the hero. Carmen De Rue is Georgie's best girl and Jack Hull and Charles Gorman have parts. Georgie's grandfather, who materially assists with a rifle in Georgie's capture of the convict, is played by Carl Formes, Jr.

"THE PRETENDER" (Reliance).

Exceptional variety in screen subject marks the Reliance two-reel production, "The Pretender," which was filmed under the direction of F. A. Kelsey from the scenario of Bernard McConville.

The story is that of a man who is hurled into the sea from a liner and whose place in society is taken by a pretender. As Livingstone, the victim of the pretender, is picked up by savages and made a slave on a South Sea island, some of the scenes of this feature deal with primitive life. The variety is continued with scenes dealing with Winifred Gale, the girl whom Livingstone's father had wished him to marry. No-



Scene from "The Pretender" (Reliance).

cial life in which she is the central figure, scenes in Australia, scenes on shipboard add to the variety.

An odd touch is added to the photoplay by the courtship of Winifred by Livingstone. When he escapes from the savages and returns to his own country, he goes to Winifred's home out of curiosity. He wishes to see what kind of girl it was his father ordered him to marry. As an unknown and with the pretender in control of his fortune and home, Livingstone wooes and wins Winifred. A murder by the pretender eventually gives Livingstone the proof he desires and he is able to regain his fortune, with Winifred as his wife to share it.

Felix Modjeska is the Livingstone. George Walsh is Rogers, the scientific crook who becomes the pretender. His accomplices is Vester Perry, while Elsie De Wolfe is Winifred Gale.

"THE NEWER WAY" (American).

"The Newer Way," a two-part "Flying A" drama to be released July 26, actually is startling in its modernity. Electrical contrivances of all kinds and descriptions are introduced into the story, which is a narrative dealing with the elimination of the human farm hand in favor of the electrical. Vivian Rich, one of the foremost "Flying A" stars, appears in



Scene from "The Newer Way" (American).

the leading role, that of Petty, a maid of the mountains. In the hero role Joseph Galbraith, playing the part of George Ross, electrical inventor, is exceptionally pleasing. Briefly the story of the drama is this:

Ross undertakes to run a farm belonging to John Bates for a year. Immediately upon taking possession he installs every kind of electrical device, with the result that at the end of the stipulated time the farm is a high-paying proposi-

tion. Meanwhile, Ross has made the acquaintance of Petty, a sweet little mountain girl, and between the two a strong friendship has sprung up. Ross discovers eventually that Petty really is his own daughter. Through the girl he is united with his wife, from whom he has long been estranged. There is great rejoicing as a reunion is effected and all live happily ever after.

The story, especially the introduction of the electrical inventions, is entirely new. An element of comedy is introduced when Bates, the real owner of the farm, a man as set in his ways as a man can be, visits the place and stares in open-mouthed wonder at the transformation.

Shades of Ben Franklin! When Poor Richard flew his kite in the thunder storm these many years ago, little did he realize what his discovery meant to posterity. The striking magnitude of electrical efficiency of today is cleverly demonstrated in "The Newer Way." It is a safe prediction to say that this two-reel "Flying A" production will meet with enthusiastic approval of film fans in every city, town and village where it shows.

FROM SHIPPING CLERK TO MANAGER IN SIX MONTHS.

World Film is keeping up its record for rapidity of promotion among its sales staff. In October last J. O. Kent was in charge of the shipping department of World Film's Detroit branch. He was appointed salesman and was so successful that he was advanced to assistant manager. Again he made good, with the result that a month ago he became manager of the branch. Mr. Kent is only 24 years of age; he is very ambitious and popular, and having the interests of his company at heart, is bound to go still further in its service.

"THE PURSUING SHADOW" (Picture Playhouse).

"The Pursuing Shadow," most recent of the Picture Playhouse Film Co.'s releases, is a feature which stars Tom Terriss, well known English actor who is now heading his own photoplay manufacturing company known as the Terriss Feature Film Co.



Scene from "The Pursuing Shadow" (Picture Playhouse).

and releasing exclusively through the Picture Playhouse concern. "The Pursuing Shadow" is based upon one of the best known of the Victorian Sardou plays which has been tried and found appealing on the legitimate stage by both the younger Mr. Terriss and his father who, up until the time of his death, was one of the best actors of his day. The story told is intensely dramatic.

V-L-S-E RELEASE CHANGES.

The Selig Company announces through the V-L-S-E that they have withdrawn their forthcoming five-part feature, "Whom the Gods Would Destroy," and have substituted Charles Hoyt's "A Black Sheep," featuring Otis Harlan, Grace Darling and Rita Gould, for release Oct. 18.

This action was taken to avoid any possible confusion that might result through the fact that the Lubin Company have released a three-part feature entitled "Whom the Gods Would Destroy."

BURN MILLIONAIRE'S MANSION.

Spectacular fire scenes, for the making of which a California millionaire's home was set on fire with the authority of the local fire department, provide some of the big features in Biograph's forthcoming three-reel production of Charlotte Brontë's famous novel, "Jane Eyre." A daring leap from the roof of the blazing structure, undertaken by Grethe Hartman in the role of the demented Bertha Mason, caps the climax of these vividly realistic scenes.

"THE DEAD SOUL" (Lubin).

"The Dead Soul," by Wilbert Melville, a three-act Lubin production, is a powerful and unusual story, splendidly produced and illuminated by vivid and sincere acting. It tells the story of a sea captain, brutalized, unfeeling, with ungovernable impulse. His is the dead soul. It tells the story of the regener-



Scene from "The Dead Soul" (Lubin).

ation or rebirth of that soul through the example and self-sacrifice of a man of God who has been transferred to a ship and who sacrifices his life that the dead soul may be reborn. In the cast of "The Dead Soul," which is released July 25, are George Routh as Red Carson, the dead soul; L. C. Shumway as the Rev. Paul Stoddard; Eleanor Blevins and Riccardo Epino.

"THE PATRIOT" (Vitagraph).

The Vitagraph Company has begun production on the dramatic satire, "The Patriot," by William Hurlbut, pictured from the original story by Marguerite Bertsch. Theodore Marston is the producing director and has been given a cast that includes Charles Richman as Richard Cartwright, Joseph Kilgour as George Washington, Charles Kent as the Missionary, Arline Pretty as Elizabeth Bradbury, Rose Tapley as Mrs. Bradbury and Little Bobby Connelly as Robert Bradbury. "The Patriot" when completed will be in six parts and released as a Blue Ribbon feature.

"RAGS," A TYPICAL CHARACTERIZATION.

It has been a subject of frequent discussion by exhibitors and photoplay followers that Mary Pickford, the world's foremost motion picture star, has attained the greatest of her past screen triumphs clad in rags. It is therefore of odd interest, and particularly appropriate, that "Rags" should be the title of the latest photoplay starring this popular screen idol. In "Rags," scheduled for release on the Paramount Program Aug.



Scene from "Rags" (Famous Players).

2, the great story of a girl's triumphant rise from the lowest strata of life to a position of social importance, through which she finds it possible to marry the man she loves, Mary Pickford, for whom the story was especially written by the noted novelist, Edith Barnard Delano, finds a typical and effective characterization. In interpreting the various human emotions with which this impersonation is crowded, Miss Pickford parallels her recent histrionic achievement in "The Dawn of a To-morrow."

"Rags" is the daughter of a drunkard, who abuses and

mistreats her, but whom she loves with all the ardor of a strong young soul. Her mother was loved in her early life by a wealthy man to whom, however, she preferred the worthless man she married, dying after the birth of her daughter.

How Rags, through the invisible influence of destiny, becomes so enmeshed in the web of fate that she meets the nephew of the rich man whom the mother had rejected, and falls in love with him, although realizing that his social position is too far above hers to ever permit a marriage between them, and how eventually her mother's former lover learns of her unhappiness and takes her to his parental home to live with him, where his nephew again meets her, and who in the new surroundings renews his love, and convincingly and sympathetically related in the film.

"THE PICTURE OF DORIAN GRAY" (Thanhouser).

Producer Moore has made a living document of Oscar Wilde's famous story of Dorian Gray. It tells of a young rake, who notwithstanding his gay and festive indulgences, shows no traces of it as the years slip by. He gradually becomes sensitive of it; it becomes an obsession with him, and it weighs so heavily on his mind that he begins to see it in a portrait



Scene from "The Picture of Dorian Gray" (Thanhouser).

of himself which a friend has painted. The picture seems to mock him, for the image of himself looks older each time that he gazes on it. He finally puts it into a secret room, for no eyes but his own. He goes there regularly, the face in the frame becoming more hideous and aged each time, until in an insane paroxysm, he hacks the canvas to bits, and drops dead before it. And the mystery is never solved.

Harris Gordon plays the title role in sensational fashion, well supported by Ernest Howard, Ray Johnston, Morgan Jones and Claude Cooper. The production is in two reels.

**VIOLA ALLEN AT THE OLD MILL.**

Lobby displays have a strong tendency to make new patrons as proved by many progressive exhibitors.

The Old Mill theater in Dallas, Tex., has employed many unique ideas in lobby display for years past, and through them this playhouse has built a reputation that extends throughout the South. The above illustration speaks for itself on the matter of exterior advertising display. The one seen above is mainly of electrical floral decorations, when lighted each bulb is converted into a brilliant white rose.

"THE ISLE OF CONTENT."

"The Isle of Content" is a Selig Diamond Special in three reels, produced by George Nichols, from the story written by A. B. Himes, with action in every inch of film.

After trouble at home, Captain Spragot and his daughter Jane, make their home on a lonely island. Jane, in the years

that pass, becomes a beautiful girl. Ralph Ashton, a young society man, loses his inheritance and ships on a vessel as steward. He is shipwrecked and is washed ashore on the Isle of Content. Jane, whose father has died, discovers the body and drags it ashore. They live alone on the island for a year and learn to love each other.

One day looking for an old coat, Ralph discovers a bag of diamonds. Thereafter he is not content. He spends hours watching for boats. One day a ship is sighted and it takes Ralph Ashton and Jane Spragot back to civilization. Somehow the girl cannot adjust herself to the change of circumstances and Ralph seeks more congenial company. He becomes fascinated with Rossett Van Nott. Jane overhears the woman and her husband planning a divorce, but she cries:

"He is mine. I dragged him from the sea, and I won't give him up." Jane plots with a sea captain to save her husband. One night Ralph is overcome by assassins and chloroformed. He does not awaken until the old island is reached. He recovers consciousness and finds himself again on the island of Content with Jane, whose plot to save him from himself has been successful. Beautiful scenery and convincing acting, presented by such artists as Eugene Pallette, Vivian Reed, Anna Luther and Al Wilson add realism to this noteworthy story. It will be released Thursday, July 29th.

"GETTING THE GARDENER'S GOAT" (Falstaff).

This offering is in line with its predecessors of the Falstaff comedy. It is a deliciously rare little notion, in which Riley Chamberlin runs Peck's Bad Boy one better. It is unusual to see an old character play all the pranks on a young man, instead of the time-worn reversal. Riley does it to undo one of



Scene from "Getting the Gardener's Goat" (Falstaff).

Lorraine Huling's suitors who incurred his ill-will and the old fellow succeeds with flying colors. A feature of the comedy is the beautiful locations of the story, and the charming work of Miss Huling.

"THE SECOND IN COMMAND" (Metro).

The concluding scenes of "The Second in Command," which will be Metro-Quality's production, introducing Francis X. Bushman and Marguerite Snow on the Metro Program for the first time, are now under way at Quality Pictures' Los Angeles studio. This important feature will be ready for release on the regular Metro Program on Monday, July 26.

Mr. Bushman will appear in the role made notable by John Drew on the regular stage, that of Colonel Miles Anstruther.



Scene from "The Second in Command" (Metro).

Mr. Bushman and Miss Snow are now permanent stars on the Metro Program and they will appear for the next five years exclusively in productions from the studio of the Quality Pictures Corporation, one of Metro's important allies.

Important regimental scenes were taken on the grounds of the Soldier's Home in California, where a stage was erected for taking them by permission of the superintendent of the Home. The British Consul at San Francisco was consulted about the costuming and was interested sufficiently to attend the staging at the Soldier's Home, where he made several suggestions for verisimilitude. It may be said "The Second in Command" will be absolutely correct in all details representing British military manoeuvres and military equipment.

There are many scenes showing actual scenes of war in Africa between the British and the Boers, with a grand display of cavalry in motion and infantry and artillery in action.

Westinghouse at Exhibition

Exhibit at the Panama-Pacific International Exposition Has Much to Interest Motion Picture Men.

AMONG the more practical and educational groups of intensely interesting sights that will greet the eye of the delegate or visitor to the Motion Picture Convention is that of the Westinghouse Electric & Manufacturing Company, showing the apparatus which this company has developed for use in projection work. This consists of mercury arc rectifiers and motor-generators for changing the alternating current usually supplied by lighting companies to the direct current so necessary for securing a good clear picture on the screen.



Westinghouse Exhibit at Exposition.

The main exhibit of the company is located at the intersection of the two main aisles of the Palace of Transportation. On entering the building from any door the eye of the visitor is at once greeted by the huge Westinghouse-Pennsylvania

locomotive mounted on a turntable and slowly revolving in full view of the thousands who daily throng the building. Immediately adjacent to the turntable is a 55 ampere (4 1/4 kilowatt) motor-generator set and control panel used to furnish direct current to the motion picture machine of the Pennsylvania Railroad Company located in one of their new steel cars in adjoining space. This set is in actual operation about eight hours a day, giving one an excellent idea of the ease and simplicity of operation afforded by this means of converting alternating to direct current.

The Westinghouse Company also has an exhibit in the Palace of Machinery. Here is shown a moving picture mercury arc rectifier in actual operation. This device takes the alternating current from the line, as supplied by the lighting company, and by means of a tube filled with vapor of mercury, changes it to direct current which is fed to the projection lantern. The peculiar greenish light given off from the mercury vapor bulb never fails to attract the attention of the passerby, and is often made use of by motion picture theater people as an advertising medium. This device is very simple to operate, has no moving parts and is an efficient means for changing alternating to direct current.

In addition to its own exhibit, the company has installed throughout the grounds a large number of motor-generators for use by other exhibitors, among whom may be mentioned the following:

The Precision Machine Company, New York, manufacturer of the Simplex projection machine, who have four of these sets installed in different exhibits; two in the motion picture theaters operated by the United States Department of Education, and the Precision Machine Co.; and one in theater of the United Shoe Machinery Co., and one in exhibit of the United States Steel Corporation. These machines are in daily operation furnishing direct current for use in showing reels dealing with the respective industries.

The Nicholas Power Co., in its attractive exhibit in the Palace of Liberal Arts, also has a Westinghouse motor-generator set, switchboard and rheostat installed, showing it in actual operation with a Powers machine.

These sets form a part of the Westinghouse Electric & Manufacturing Company which will be represented at the Convention by H. W. Cope, Director of Exhibits, P. N. Harrison and J. A. Naden.

"SAFETY FIRST" (Komic).

The funny and talented Fay Tincher is featured in "Safety First," Komic comedy by Edward "Komic" Dillon and Chester Withey, and of course directed by Mr. Dillon. Miss Tincher is ably supported by Frank Darien, Chester Withey, Max Davidson, Porter Strong, while Bobby Fuehrer leaves the ranks of juvenile players to become a crook with Mr. Dillon's forces.

Miss Tincher has the part of a wealthy young woman whose bonds and hand are desired by Mr. Duke. Duke hires a crook to rob the safe in which the bonds are kept. The central situation deals with the efforts of the crooks to rob the safe. Max, the famous detective, is hired to guard the office. He locks himself in the safe in order to be on the ground first.

The crooks, however, lower the safe from the window while the police keep the crowds back under the impression that regular safe movers are at work. When they have taken the safe to a place of hiding they push a stick of dynamite into a hole. Max, in the safe, just saves his life by cutting the fuse before it burns down to the dynamite. The second fuse

is put through, but Max lights it from the inside. An explosion blows Duke and the crooks out of the window.

The safe robbing scenes are very effective. When the safe was being lowered for the picture big crowds were present and were really held in check by the police. The passage of the safe from the fourteenth floor of a commercial building to the ground with a hired acrobat perched upon it, performing funny feats, was caught by the cameraman.

Scene from "Safety First" (Komic).

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"A MAN AFRAID" (Essanay).

This is a subtle psychological study of the influences that go to make a man a coward. The leading character in the story had been a coward all his life. Morally he was unafraid, but physically he shrank from any danger. He fought determinedly to overcome this tendency, but when suddenly confronted with danger all his resolutions vanished and he was an abject coward. His sweetheart discovered it and rejected him. His entire life was made miserable because he could not



Scene from "A Man Afraid" (Essanay).

conquer his cowardice. Finally he met with an accident. The doctors operated and found that a piece of bone was pressing on a certain part of his brain which so affected his mind as to make him a coward. Though somewhat doubtful of himself he went out into the world and discovered to his great joy that he no longer was afraid, proving the contention of the surgeons.

While this problem is the underlying theme in the photoplay, yet there is plenty of action to make it thoroughly interesting and at the crises thoroughly exciting. Richard C. Travers and Renee Noel play the leading parts in this two-act drama with unusual realism. Released July 31.

"ON THE JOB" (Mina).

Director Milton H. Fahrney has introduced in the new Mina Films a "Jerry" series, so called because each of these releases pictures the funny experiences of a peculiar but interesting character to whom the name Jerry is applied.

There is no connection of one release with another except that "Jerry" always in the same character, is the central figure in every story, each of which is distinct in theme and treatment.

In the release for Thursday, July 22, Jerry obtains a job as nurse to the gouty Mr. Rich. His duties call for him to wheel



Scene from "On the Job" (Mina).

Mr. Rich about the home and through the streets, but simple as such duties may seem Jerry finds them difficult to fulfill properly. George Ovey, in the role of "Jerry," brings out a multitude of laughs. Others in the cast are Louis Fitroy, Goldie Colwell, Jefferson Osborne, Janet Sully and Gordon MacGregor. The release date is July 28.

"UNDER THE GREENWOOD TREE."

It is not all beer and skittles directing, and acting in motion pictures as every student of these pages and of the movies thoroughly well knows. The players and their associates have to work hard, physically and mentally, and very often at grave risks of their lives, otherwise they would never make good, and there would be no movies to speak of.

But there are times when the lash of the director is mitigated, and an occasional cessation of toil before the camera



Group of World Filmmers Resting.

is permitted. And the public is growing more and more interested in the intimate lives of favorite motion picture folk; what they do and how they do it, their recreation, hobbies, and leisure occupation, what they look like and are like in real life. It is a harmless and pardonable curiosity. Here is a World Film group of prominent players which will interest many. In the tree is lovely young Jose Collins, the star of a forthcoming World Film, "The Impostor." The gentleman with folded arms is the "lead" of that photoplay, Alec B. Francis. Nonchalant and smiling, the happy-looking man in the foreground is the famous director, Albert Capellani. Happy looking bunch, isn't it?



ONE WAY TO "RAISE THE WIND."

Ventilating Fan, 20 feet in diameter by 6 feet wide. Built by the B. F. Sturtevant Co., of Boston. Fans of this type, but usually smaller, are used for theater ventilation.

METRO HAS ART POSTER DEPARTMENT.

The Metro Pictures Corporation, in the lead as always, has been the first of the large picture distributors to realize the need of better posters for picture advertising.

In following out this line they have established a separate poster department under the direction of Robert E. Irwin, who has had much experience in the designing and printing of artistic and attractive poster advertising. In this new department he will make it his chief endeavor to give exhibitors paper which will be distinctly in advance in quality and design of anything seen heretofore in the line of motion picture paper.

Among those who have already made posters or are making them for Metro may be mentioned C. B. Falls, the well known illustrator, Robert J. Wildhack, probably the best poster artist in this country; Ernest Haskell, whose poster portraits of Mrs. Pike and Mrs. Carter were the first really art posters produced in this country; Edward Penfield, F. G. Cooper, whose Edison posters have attracted the attention of the world; Euse Irvin, of Life, D. Cury Kilvert, Sewell Collins and others.

Notes of the Trade

DONALD GERRARD, leading man with Mary Pickford in the Famous Players organization and prior to that of the western Kalem company, has rejoined his first and old love, the Universal, and will play the lead with Anna Pavlova in the Smalleys' eight reel production of "The Dumb Girl of Portici."

George Nash and a company of stage celebrities are now at work under Oscar Eagle's direction in a William A. Brady play called "The Cotton King," which was a great stage success. Oscar Eagle is famous for his association with the Selig company, for years, and before joining the motion picture forces, he had won a great reputation as a stage director with David Belasco, and the Liebler company.

General Manager Howland of the Metro Company announces the acquisition of numerous new plays for Metro's producing companies. Among them are "Pies in Clover," "Richard Carvel," "Rosemary for Remembrance," "The Purple Lady," "Baccarat" and "The Silent Voice."

Dorothy Gish and Ralph Lewis are featured in the two reel Majestic, "Victorine" which is adapted from "The Gongs of Victorine" by Julian Street, the novelist. Work upon "Victorine" is in full swing at the Reliance-Majestic studios under the direction of Paul Powell.

Charles Stine plays the part of an old painting in George Ade's fable of "The Tip and the Treasure," an Essanay comedy-drama. He is the artist's conception of an old "sea dog" who has stared for years out of an old gilt frame into the den of his home by the sea.

Through the kindness of E. S. Manheimer of The Film Exchange, the Salvation Army Home for Children at Spring Valley, New York, has been able to show feature films of David Garrick and other high class features for their entertainment. This policy of The Film Exchange is very commendable as it affords entertainment for many children whose parents are unable to give them the price of admission to a picture theater.

Victoria Forde, the popular actress has been signed by the Selig Polyscope Company and will play opposite Tom Mix, when that daring actor gets in action at the new Selig studio at Las Vegas, N. M.

For Vivian Martin's next picture "The Little Dutch Girl," it was necessary to build a complete Dutch Village. The buildings are located at Watson's farm near Fort Lee.

Ethel Barrymore has decided to appear in her last season's success, "The Shadow" in which she created a decided impression. Miss Barrymore will begin work shortly at the Roife-Metro studio at Broadway and Sixty-First street, New York.

"Billie's Rescue," a Reliance production in which Joseph Hennaberry, Irene Hunt, Bert Hadley and Chandler House appear is nearing completion at the Reliance-Majestic studios under the direction of Ray Myers.

Maurice Tourneur is busily engaged on a play which is called "The Ivory Snuff Box." In this it is his second appearance in the World Film productions. It is a thrilling story on the detective order.

Seven companies are working at the World Film studio constantly, and with the crack directors that are making features there, the World Film program can boast of knockouts after other feature companies are unable to bring into action.

Henry Kolker, last seen on the dramatic stage in "Her Great Name," under the management of Henry W. Savake, will make his first appearance in the Roife-Metro release "The Bridge." This play was acted with success by Arnold Daly.

Picture Theaters Projected.

MONTGOMERY, ALA.—The Empire theater has been thoroughly renovated and a rest room for women added.

EUREKA, CALIF.—The Lyric theater has been acquired by C. J. Howe, who has made improvements to the house, and renamed it the Eureka theater.

OAKLAND, CALIF.—H. C. McPike will shortly start work on the construction of a commodious fireproof moving picture theater, to cost \$100,000.

LAKE WORTH, FLA.—Local interests will shortly commence work on the erection of a moving picture and vaudeville theater, to cost about \$5,000.

BUSHNELL, ILL.—Benjamin Ferberbach is having plans prepared for a new moving picture theater which he intends to have under way before the end of summer.

CHICAGO, ILL.—Fred Beckenberg & Co., 29 S. La Salle street, are having plans prepared for a three-story moving picture theater, 106 by 122 feet. There will be stores on the ground floor and apartments on the second and third floors.

CHICAGO, ILL.—Solomon Rubin, 3530 W. 13th street, is planning to erect a three-story moving picture theater, 110 by 143 feet, to cost \$75,000. The building will also include an office and a small apartment.

CHICAGO, ILL.—J. M. Browarsky, 30 No. La Salle street, has let the contract for the erection of his new moving picture theater. There will be stores on the ground floor and several apartments on the second.

KINKAID, ILL.—Work is already under way on the new moving picture theater being erected by Patrick Cody. The structure will cost \$5,000.

LANDSDOWN, ILL.—A. O. Ely will erect an airframe and moving picture theater at the corner of 40th and Waverly avenue, to cost \$15,000.

GOSHEN, IND.—Peter and James Polezies have disposed of their interest in the Irwin theater to William E. Burridge for \$1,450. The new owner is planning to make several additions to the house.

INDIANAPOLIS, IND.—Keith Theater Co. of New York, Shaffer Ziegler, local manager, are planning to remodel the first story and theater of their theater here.

VEEDERSBURGH, IND.—George W. Sink has sold his moving picture theater to C. L. Siddons of West Lebanon.

FINCHEL HILF, IA.—The Frank theater has been taken over by new interests.

OTTUMWA, IA.—The Spectrum theater has been thoroughly renovated and renamed the Strand.

CORBIN, KY.—A new airframe has been completed and opened here by C. O. Brown and B. Riddle. It has been named the Fairland.

MONROE, LA.—Guy R. Stubbs will shortly erect a handsome new airframe at the corner of Bedford and Jackson streets.

BALTIMORE, MD.—F. E. Brall, 306 St. Paul street, is preparing plans for a one-story moving picture theater, 45 by 55 feet, to cost \$6,000.

GREAT BRITAIN, MASS.—P. J. Nalty and J. J. Mulhall have leased a store building on Railroad street, and as soon as necessary alterations are completed, will open the house for the exhibit of high-class moving pictures. It will have seating capacity for about 300 persons.

SOUTHBURIDGE, MASS.—A. Boyer has been awarded the contract to erect a three-story theater building, 110 by 52 feet, for T. F. Murphy.

MICHIGAN CITY, MICH.—Hubert N. Phillips who conducts the Washington Park theater, will expend \$1,000 for added improvements.

VALPARAISO, MICH.—Thomas Polk has sold the Lincoln theater to Charles Bailey of Sturgis, Mich.

ST. PAUL, MINN.—George E. Lennon and Herman Bens are having plans prepared for a commodious moving picture theater to occupy the old library site at 7th and Wabasha streets. The new house will have seating capacity for 2,500 persons.

ST. PAUL, MINN.—The American Realty & Building Co., 211 W. Lake street, Minneapolis, Minn., has been awarded the contract to erect a one-story moving picture theater, 45 by 104 feet, to cost \$18,000, for the Lake Amusement Co., 21 W. Lake street, Minneapolis, Minn.

OMAHA, NEB.—The Carter Lake Club has opened a new airframe here.

OMAHA, NEB.—Joseph F. Vrana, 1956 South 15th street, has secured the contract for the erection of a one-story moving picture theater and store building, 40 by 120 feet, for Charles Hepdell, 11th and Frederick streets.

ALBANY, N. Y.—Howard Rogers, Arkay building, is preparing plans for a one-story moving picture theater, 40 by 110 feet, to cost \$30,000.

ASTORIA, L. I., N. Y.—M. Plinacek, 425 East 71st street, New York City, is about to start work on the construction of a moving picture and vaudeville theater at the corner of Steinway and Jamaica avenues, 54 by 125 feet, with seating capacity for about 1,300 and cost approximately \$25,000.

BROOKLYN, N. Y.—Glynne & Ward will shortly commence work on the construction of their new moving picture theater

to be erected at the southwest corner of Nostrand avenue and Robinson street. The house will be known as the Mardi Gras cover an area 110 by 100 feet, have seating capacity for 1,500 persons, and cost upward of \$65,000.

BROOKLYN, N. Y.—Hertz Construction Co., 239 East 25th street, will erect a one-story moving picture theater, 78 by 146 feet, to cost \$50,000.

NEW YORK, N. Y.—Claremont Building Co., 1564 Broadway, will erect a new theater and store building, 42 by 100 feet.

NEW YORK, N. Y.—A. Welsa, 49 Avenue A, representing W. W. Astor of England, is planning to erect a three-story moving picture theater, 48 by 100 feet, to cost \$20,000.

WATERTOWN, N. Y.—Harry Stowell, who conducts the Strand theater on Franklin street, will increase the seating capacity of the house several hundred, a stage will also be built to accommodate vaudeville acts in conjunction with the exhibit of moving pictures.

CLEVELAND, O.—A. Silberberg is having plans prepared for a one-story moving picture theater, 40 by 150 feet, to cost \$25,000. There will be several stores on the ground floor.

CLEVELAND, O.—H. L. French will erect a one-story moving picture theater, 60 by 150 feet, to cost \$25,000. Lessee is Herman J. Garfield, 2673 East 53d street.

KENMORE, O.—Velmir Haldin of Barberston, O., is having plans prepared for a one-story moving picture theater, 40 by 120 feet, to cost \$8,000.

STEUBENVILLE, O.—Frank Dementron, 14 South 4th street, has let the contract for the construction of a three-story moving picture theater and office building, 48 by 180 feet, to cost \$50,000.

BEN AVON, PA.—John S. Wagner is having plans prepared for a one-story moving picture theater, 42 by 67 feet, to cost \$8,000.

ERIE, PA.—Robert Coleman, 2171 East 101st street, Cleveland, O., will erect a one-story moving picture theater, 36 by 124 feet, to cost \$15,000.

PHILADELPHIA, PA.—Thomas M. Burghart has obtained the contract to build a one-story brick addition, 40 by 55 feet, to the moving picture theater at 1301-1305 South Napa street.

POTTSVILLE, PA.—Phillip Zrennenman will build a two-story moving picture theater, 30 by 230 feet, to cost \$5,000.

WESTGROVE, PA.—F. H. Pyle will convert the three-story town hall into a modern moving picture theater.

PROVIDENCE, R. I.—The Toy Theater Company is erecting a two-story brick, steel and concrete theater building at the corner of Thayer and Meeting streets. The structure will be fireproof, cover an area 96 by 98 feet, and have seating capacity for about 800 persons. There will be four stores on the ground floor. The house will be known as the East Side Toy theater.

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FOR FURTHER INFORMATION, ADDRESS

ELECTRIC PRODUCTS COMPANY
Cleveland, Ohio

DETROIT BASE HITS.

H. W. Irons has resigned the management of the new Norwood theater to again become associated with the John H. Kunskey theaters. He will take charge of the various Kunskey theaters while the managers are on their annual vacations, and later in the season will be given permanent charge of one of them. Frank Mellon, one time manager of the Gladwin Park, has succeeded Mr. Irons at the Norwood.

Every employee of the John H. Kunskey enterprises and the Casino Feature Film Company will get a vacation during the summer. Those who have been with the company previous to October 1st will receive two weeks with full pay, while those who came after that date, before January 1st get one week with pay.

The Bijou theater, on Monroe avenue, Detroit, one of the first playing moving pictures in the middle west, discontinued business on July 1st, the lease having expired, and the building is being sold. It was owned by William F. Klatt. It started originally as an upstairs theater, and later the theater was moved on the main floor to comply with the new building which was erected upstairs. The Bijou was a big money maker all ways. The only exclusive Monroe avenue picture theaters now are the Royal and the Family. The Columbia, Palace and National play a combination of vaudeville and pictures.

When the writer asked George Trendle, secretary of the John H. Kunskey enterprises, what he thought was the future of the moving picture business, he said: "The demand for quality film is increasing so fast that the time is bound to come when there will be fewer producing companies. As in every industry, there are only a limited number of men able to constantly think out new things. The result will be fewer theaters of larger capacity, but better theaters than those now in existence."

H. Kunskey and George Trendle returned July 1st from a trip to New York, where it is understood that they acquired a new program for the Casino Feature Film Company, one of their enterprises. The new program was said to be on a par with some of the best. Full announcement will be made in a few weeks.

All customers of the Casino Feature Film Company, Detroit, are now being supplied complete musical scores with each Paramount picture. The company, through its special musical department, works out a complete musical program for each feature, which it uses in connection with the John H. Kunskey theaters. The complete program goes with each feature, which is proving a great help and convenience to Michigan exhibitors.

The Pallister theater, 1616 Woodward avenue, Detroit, is now owned by the Woodward Theater Company, which makes the company's fifth house. The five Detroit houses are the Woodward, the Comique, the LaSalle, the Rosebud and the Pallister. Henry S. Koppin is president of the company, and Bert Williams general manager.

The V-L-S-E has opened a Detroit office at 352 Peter Smith building, with R. R. Hutton in charge. Mr. Hutton was formerly with the Pathe Exchange in Chicago. All V-L-S-E features will be booked through the Detroit office, and Manager Hutton assures Michigan exhibitors the very best treatment at all times.

Abe Siegel, manager of the Detroit office of the Fox Film Corporation, attended the district managers' meeting in New York City July 1 to 6.

Rex Minkley, former manager of the Forest theater, is now traveling representative for the Fox Film Corporation's Detroit office.

Henry S. Koppin interests of Detroit have sold the Empress theater in Toledo, Ohio, to J. B. Gardner, of Toledo, and L. B. Solesher, of Bowling Green.

Universal Office Moved

Detroit Branch of Universal Film Company Has Moved to 159 East Jefferson Avenue—On First Floor and Just a Step from Woodward Avenue—Increase of Business Required Bigger Quarters—Equipment and Personnel of Office Force.

By Joseph Smith, Detroit Correspondent of Moving Picture World.

INCREASE in business has made necessary more room for the Detroit branch of the Universal Film Company. The removal from the third floor avenue to 159 East Jefferson avenue, which is just around the corner from the old location. The Detroit Universal Film Company started in business at 87 Woodward avenue about two years ago, occupying a part of the second floor. Within a year the business grew to such proportions that the entire upper three floors were taken. About six months ago the Universal Film Company purchased the business, since which time the list of customers has been increasing by leaps and bounds.

The new quarters are 25 by 100 feet in size and are most conveniently located, being on the first floor, even with the street, and just a step from Woodward avenue, Detroit's leading thoroughfare. The top story of the building is to be used for the mounting department. The poster department will be in the basement. On the first floor are the general and private offices, the inspection department and receiving and shipping departments. An addition has been made to the rear of the building in the form of a fireproof wall, 15 feet square, where all film is kept.

A valuable feature of the new quarters is the two front windows which are used for displaying projection machines and other accessories for moving picture theaters. This is something which no other film Detroit has. One reason is the fact that none of them are on the first floor. That it is a valuable feature is proven by the fact that after two days of exhibition, the exchange owners and projection machines, the purchasers admitting that they were attracted by them in the windows.

There is a small reception stage on the first floor, and then the space is partitioned into the different departments. All partitions are stained in mahogany. The whole arrangement of the new quarters is bound to give exhibitors the very best service, and the fact that everything is on the one floor will greatly facilitate promptness in making shipments.

The staff of the Detroit branch consists of the following: George Weeks, manager; Ray Branch, assistant manager; Joe Delner, booking manager; Norm Millard, shipping department; Emory Gill, poster department; Clara Kohane, auditing department; Bill Bailley, traveling representative. The Universal Film Company also has a branch office in Grand Rapids, Mich., in charge of R. L. Davis; one in Escanaba, Mich., in charge of Harry Brackett, and another in Toledo, Ohio, in charge of Charles H. Benson, all of which are under the direct supervision of the Detroit office. Grand Rapids takes care of Western Michigan; Escanaba of the upper peninsula; Toledo of Northern Ohio; and Detroit of South-eastern Michigan.

Two things are responsible for the success of the Universal in Michigan. One is the fact that they are putting out better pictures all the time, and another is the fact that the company has George Weeks handling its affairs. Mr. Weeks is exceedingly popular in Michigan, knows the business thoroughly, plays square with everybody, and is hailed "the prince of good fellows." In Ray Branch he has a very able assistant who is close in touch with everything going on at all times.

THEATERS CHANGE HANDS.

Among the theaters which have changed hands recently are: The Warfield, 1039

Hastings street, formerly owned by Brown & Harding, sold to C. W. Ruse, who has already taken hold; Jos Green has sold the Wigwam theater, 133 Third avenue, to Herman Schutte, a member of the common council; Metropolitan theater, 1655 West Fort street, formerly owned by J. R. O'Reilly, has been sold to Nicholas Pavay, of the United States Service; Alfred St. Onge has disposed of the Lester theater, 374 Hastings street; the Savoy, 229 South Chene street, formerly owned by R. F. Stuart, has been sold to S. H. Halstead; the Peripent, 930 Chene street, formerly owned by Ed Hilkie, has been sold to George F. Watkins, who also owns the Hippodrome theater, 1129 West Warren avenue; W. J. Cousins has sold the Ila theater, 341 Dix avenue.

J. O. KENT TO MANAGE WORLD FILM OFFICE.

J. O. Kent, formerly city salesman with the Detroit branch of the World Film Corporation, has been promoted to the position of manager, succeeding Joseph Klein, who has been transferred to the Chicago office of the company. Mr. Kent has been associated with the Detroit office since it was first opened. Here's wishing "Jimmie" the best of success.

UNITED OPENS NEW BRANCH.

The United Film Service Company, of Detroit, has opened a branch office at Escanaba, Mich., which is to handle the Northern Michigan business. Herbert Fowler, traveling representative, is temporarily in charge of this new branch office. He recently completed a three weeks' trip of the upper peninsula and the copper country and reported that business with the motion picture exhibitors was very good. Nowhere did he hear the least complaint. He said that a new theater was being erected at Escanaba that would seat 700, to be called the Bijou, that the Marquette opera house was now playing pictures, and that feature pictures seemed to be greatest in demand. "Wherever I went I saw exhibitors reading the Moving Picture World," said Mr. Fowler. "In fact, often in discussing pictures some exhibitor would say, 'Well, according to the Moving Picture World,' and so on. The exhibitors in Michigan certainly place a great deal of confidence in the World and they read it thoroughly."

SUCCESS AT BROADWAY-STRAND.

A lot of people who predicted "failure" for the Broadway-Strand theater are now beginning to "sit up and take notice." Harry I. Garson, the present lessee, who took hold of this playhouse after it had been in the rut and was ready to be torn down, despite the fact that the Strand building, says that the Broadway-Strand has been doing excellent business since it opened a few months ago and that he has plans under way which will make the Broadway as successful as any theater in the country.

To accomplish what he has so far with this theater has certainly required a lot of backbone and grit, but Mr. Garson was determined that the Broadway should succeed, and he set out to bring about that result. He has been able to secure unlimited capital and his latest improvement is the installation of a \$35,000 pipe organ. But he does not mean to stop there. He is working on a dozen big things which will materialize before the summer is over. The same people who predicted the failure of the Broadway start are now congratulating Mr. Garson on what he has been able to do.

No More Boys in Booths

Michigan Fire Marshal's Department Has Started a Vigorous Campaign Against Allowing Minors to Run Projecting Machines—Warrant Out for Manager of Savoy at Hancock Where Boy Lost Life in Booth Fire.

Special to Moving Picture World from Midwest News Service.

THE crusade by the Michigan State Fire Marshal's department against moving picture managers who allow boys to run their machines or to be in the operating room has been started.

A representative of the Fire Marshal's office has secured a warrant for the arrest of Ben Gettleman, owner of the Savoy theater, Hancock, where, on June 9, Bernard Ohmman, a 17-year-old boy was burned to death.

Manager Cook of the Grand at St. Ignace, was fined for employing a boy under 18.

Deputy Marshal Samuel Robinson reports that fifteen managers have been arrested this year for violation of the fire prevention laws and twelve houses have been closed for non-compliance with orders of the department.

GRAND RAPIDS OPERATORS ASK ABOUT PROPOSED LAWS.

Moving picture operators of Grand Rapids have asked the city council, through their secretary, Bernard Kuims, whether there is to be any action on the proposed ordinance prescribing rules and regulations for operators.

MICHIGAN FILM ITEMS.

Citizens of Mt. Clemens had an Americanization Day celebration July 5, the feature of which was a lecture by W. W. Florer, of Michigan University, illustrated by patriotic moving pictures.

Col. W. S. Hutterfield was at Saginaw recently to take a lease on the new Franklin theater to be used as a vaudeville house. While there, he approved plans for overhead moving picture properties. The Jeffers will get a new front and also a new name—the Strand. The new decorations will be in white and black enamel, with later work effects, following the general style of the Bismarck Gardens in Chicago.

The Bijou also will be redecorated and the seating plans altered. Both will remain exclusive picture houses.

A moving picture theater is a feature of the pleasure pavilion at Saukageek, Grand Rapids, which has been opened by the Saukageek Amusement company with E. E. Weed as manager.

Mertz Brothers sold the Princess at Cadillac to S. E. Venzey who has been connected with the Bijou Amusement company at Saginaw.

The Royal theater at Calumet has closed a voting contest in which it gave away a Ford car.

W. A. Chancellor and George Eichelberger of Arcam, O., who have opened Dreamland, a new moving picture theater at Reading, are running General Film company service three nights a week. Chancellor has his own camera outfit and expects to film things of local interest.

Daniel Reinelt has taken over the Star theater at Gaylord.

"Salambo," the World Film Corporation feature, was booked by the new Garden theater at Marshall for its opening—July 14.

A. Berlin, of Chicago, recently was at Owosso negotiating for control of the Family theater to become part of an Orpheum circuit playing two reels of pictures and four acts of vaudeville. Grand Rapids, Hay City, Battle Creek, Jackson and Saginaw would be included in the circuit.

Birmingham is having a Sunday show agitation. Citizens have signed petitions asking that the seventh day performances be prohibited.

The Lincoln Theater Company of Wyandotte has been incorporated with capital stock of \$20,000.

MORE CHURCHES USE FILMS.

By Frank H. Madison, Illinois Correspondent.

THE attitude of the Grace M. E. church trustees in Elgin in regard to moving pictures in church services indicates a gradually broader outlook. The two members of the board who did not vote for the use of films at first are making rabid opponents, remained neutral. Time was, when a similar proposition in almost any Illinois Methodist church would have precipitated a community-splitting row. Rev. George Gable, the pastor, will appoint a committee to help him censor films.

SUNDAY SHOWS IN LITCHFIELD.

Opponents of Sunday picture shows in Litchfield are urging the city council to close them. There has been no complaint of the character of the pictures run and the editor of the News-Herald fears that if the shows are closed the young people will find injurious places of amusement. "The small city is apt to make the mistake of being overzealous in its small things to do more harm than good," he warns.

"It looks inconsistent to vote from a dry town that a beer depot may run and then close the picture shows on Sunday. Don't strain at a gnat and swallow a camel," he adds.

HAS A RIGHT TO BE CHESTY.

Manager Dicke of the Dicke theater at Downers Grove, is a bit chesty. After Deputy State Fire Marshal McMurtrie looked over the Dicke and gave it a clean bill of health, he made an addition in the form of a notation that it was the safest, cleanest and best equipped of any theaters he had inspected.

THE DUNNES IN FILMS.

The Dunnes—the governor of Illinois and his family—have been doing their share to uphold the dignity of the photoplay industry. The same week that the executive put a quietus on state censorship by vetoing the Olson bill he went to Aurora to be the central figure as governor of the state in the Illinois reel of the Lincoln Highway film.

Maurice Duane, a son, took the leading part in a home talent film made in Springfield, playing the part of a newlywed who was feted and treated to a tour of Springfield showplaces. Mrs. Maria Petesh, a society girl, was the bride. An explosion in one of the big mines near Springfield is the thriller in the piece. The camera work was done under the direction of C. W. Lamb, with the Evansville Enterprise Film company, of Omaha, Neb. The work was interrupted by a message from Mrs. Lamb's Kentucky home saying Mrs. Lamb was ill and he left at once.

MERCHANTS AND MOVING PICTURES.

Even though the city may have jured all the band boys from Neoka, the merchants will not deprive the townspeople of their customary Saturday night festivity. A screen has been erected and films secured for a series of Saturday night shows. The Commercial club at Sherrard is working along the same line, with a three-reel night show and entertainment by an 18-piece concert company and three reels of moving pictures. Elsewhere the local picture theaters are utilized. A big "Get-Acquainted Day" at Poplar Grove finished with a bargain moving picture show for only nine cents at Renne & Robinson's house. Fifteen merchants in theater have combined to allow

their patrons the joys of Manager Schubert's photoplay shows at the Opera house. Manager Miller of the Princess at Woodstock has an arrangement whereby the retailers have special matinees every Friday and Saturday in July. These are absolutely free to the patrons of the stores. Separate shows are given for townspeople and rural residents.

HERE AND THERE IN ILLINOIS.

The Perfect Feature Film company has been started at Gibson City to specialize in advertising films. The first output was shown at the Princess theater in Gibson City, the reel being made up of local scenes. O. B. Lowry is active in its affairs.

R. S. Hopper, who sold the Alhambra, at Freeport, will devote all his time to moving picture photography, having a plant that has been keeping him busy. He has been filming the Grant Highway between Rockford and Dubuque, Ia., for the road association.

The Bon Feature Film company of Springfield has made arrangement to produce a local story at Hillsboro for Thomas O. Dowd, of the Colonial theater there. Looking for business have been made for Coffey, Witt and Nokomis.

The Lincoln J. Carter company of Chicago is contemplating producing a local picture at Belleville.

W. L. Busby, of the Empire Hippodrome at Quincy, recently was in New York booking attractions for his house. It is the intention to use several big moving picture features next season.

The Elvysian, at 2088 Main street, and the Illinois, in the 1300 block on Adams street, Peoria, have been closed.

Manager George S. Olmstead, of the Academy of Music at Sterling, has started moving picture and vaudeville shows.

Moving picture shows were transferred from the Majestic to the Illinois theater at Rock Island while the artists were making the Majestic a roomier and more delightful photoplay house.

Manager Wilson has booked "The Spoilers" for the Airdome which he has opened at Cuba.

H. F. Falts announced he would not renew his lease on the opera house at Somonauk after July 15. His two closing attractions, "Captain Swift," and "Atlantis" indicate he tried to give the people a good show.

A. N. Coles, proprietor of the Rock Falls Printing company has purchased the Lyric and Grand theaters at Rock Falls from W. McKim who will enter the photoplay field in Peoria.

W. E. Hoytling, of Freeport, has purchased the Alhambra theater in that city from R. S. Hopper.

A moving picture airdome has been opened at Ilwaco.

E. J. Burns is remodeling a building at Elizabeth for use as a moving picture theater.

The reconstructed Coliseum at Chicago Heights has been leased to a Chicago man who has rechristened it the Washington theater. The house, which seats 750, will be devoted to photoplays.

Fred Andrea has again taken over the Fashion theater at Chicago Heights and will operate it as a five-cent moving picture house. Shows will be ten cents on Saturdays and Sundays.

J. R. Carrick has leased the opera house at Medora and will give two moving picture shows a week.

The Dorsey-Expedition pictures made in Japan and booked by the United Photoplay company were shown at the Palm in Rockford, then one of the first featured engagements in Illinois outside of Chicago.

Construction of a new moving picture theater to cost \$12,000, which will be operated by Mr. Stevens has started at Downers Grove.

Manager Swanson has opened a moving picture show in the Auditorium at Electric Park, near Plainfield.

LETTER FROM WISCONSIN.

Special to Moving Picture World from
Midwest News Service.

THE Grand theater at Oconto Falls is to have a new home. Manager Sam Cohodas has taken a five-year lease on a building which will be remodeled.

Fred Fischer, operator at the Murray Avenue theater, 464 Murray avenue, Milwaukee, acted quickly in a film fire in his operating room. He threw out five reels and then hurried out the blazing reel. He was severely burned about the face and arms.

Harry Graham has severed his connection as manager of the Butterfly theater at Milwaukee to become manager of the new theater in the Merrill building in that city.

Zander & Pufahl have sold their lease on the Crescent at Shawano to R. C. Feister and H. Cohodas of Menominee, Mich., and Sam Cohodas of Oconto Falls. The new proprietors operate four houses, one at Iron River, Mich., two at Menominee and one at Oconto Falls.

The Crystal at Monroe is playing up the "jittney" idea in its advertising, having "jittney" nights.

R. E. Newman, the moving picture photographer, husband of Myra Dietz Newman of the Cameron Dam films, has purchased a 240 acre farm near Wausaukee and Mrs. Newman will make her home there.

The Majestic picture show under canvas, at the Fourth of July celebration in Casaville, changed its program for every show during the afternoon and evening.

The Wisconsin State Agricultural college has had moving pictures made of the alfalfa harvest at the big Cornifala farms near Waukesha.

The Wisconsin Film Corporation of Milwaukee has been incorporated with capital stock of \$10,000. The incorporators are W. S. Griswold, Mabel A. Griswold and Gladys Aitken.

QUESTION NEW KNOXVILLE TAX.

R. R. Shaw, of Knoxville, Tenn., is taking a prominent part in investigating an ordinance now before the City Commissioners of Knoxville, Tenn., which provides an increase of nearly 250 per cent. in taxes. A meeting of four of the leading moving picture managers of the city resulted in the appointment of Mr. Shaw to make the investigations. The managers expect to appear in a body before the commissioners. A number of the managers believe that the tax should be assessed according to the number of seats in a theater. This special tax in the revenue law that passed the last meeting of the general assembly.

DARKIES TO SEE A SERIAL.

Whether or not serial pictures will appeal to colored patrons, the management of the Star theater, of Nashville, a theater on Cedar street which operates a theater for colored people. The fifteen episodes of the "Black Box" will be shown at the theater, one of which will appear every Monday. The Star is the oldest of a number of moving picture houses for colored people in Nashville, and it enjoys a large daily patronage.

WILL MAKE SOUTHERN FILMS.

A. F. Harlow and Walter M. Cline, of Chattanooga, are now organizing a company to be known as the Southland Motion Picture Company. The company will have as its object the manufacture of Southern mountain and plantation films. A film has been completed by the two men individually. This film is a moonshiners' story which was made in the mountains of eastern Tennessee, and which is said to be full of action and roughness. The title of the film is "The Scape of the Waters" and a number of prominent Chattanooga people are in the cast. The film was recently run off before a audience at the Lyric theater, and was said to be exceptionally good.

To Test Sunday Laws

Chattanooga Exhibitors, Led by Howard Graham, Manager of Majestic and Quality Way Theaters, Will Arrange Test Case to Get Definite Understanding of Law in Tennessee on Sabbath Opening of Picture Houses—Think It Not Forbidden.

By C. D. Crain, Jr., Tennessee Correspondent of Moving Picture World.

HOWELL GRAHAM, manager of the Majestic and "Quality Way" theaters, of Chattanooga, Tenn., is working the owners of that city in arranging to test out the Sunday-closing regulations which now are enforced in the city. A number of theater owners claim that there is really no law against staying open on Sunday. Mr. Graham stated that a test case would be arranged as quickly as possible so as to get a definite understanding of the law.

"The moving picture men are not disposed to abuse the law," said Mr. Graham, "they simply wish to understand whether it is constitutional or not and they are going to find out as quickly as possible." He stated that in his opinion the law should allow the moving picture theater to operate if it allows drug stores or tobacco shops to remain open.

Opposition to Sunday Opening.

For three consecutive Sundays the theaters of the city maintain open houses while running charity plays for the purpose of securing funds for a policeman and fireman's club. At the end of the three weeks the owners decided to continue running open on their own hook, but quickly found that the movement would be opposed. M. N. Whitaker, the Attorney-General of the state, served notice on Sheriff N. P. Hixson, of Hamilton County that the carrying on of one's ordinary business on Sunday was an indictable offense, and that he expected the chief executive officer of the county to execute the law as he found it. Whitaker meant that he was to arrest all owners of motion picture theaters who ran open. The managers of the theaters agreed quickly to open on Sunday regardless of the orders of Whitaker and ignore the orders to the Sheriff as they had not been delivered to the theater men, and they were not supposed to know anything about them.

Several weeks ago when the benefit shows were operated Commissioner Bertinoff asked City Attorney Carden to render him an opinion as to his duties and powers in the premises. The legal advisor ruled that, in his opinion, the operation of motion pictures on Sunday is not against the Tennessee laws and that no city ordinance in Chattanooga prohibits the operations of theaters.

Court Decision on Sabbath Breaking For Business.

Atty.-Gen. Whitaker in a letter sent to Sheriff Rush cites a portion of the language used in a Supreme Court decision on the case of Parker vs the State of Tennessee, relative to the following of one's secular avocation on Sunday, as follows: "The statute makes it unlawful for any one of the enumerated classes to follow his secular avocation on the Sabbath day, because it is immoral and of pernicious effect, and though it may be conceded a single offense and be liable only to the penalty prescribed in the statute, yet a continuance of such acts becomes a nuisance and is indictable." Nor is it necessary to a conviction that the proof should show that any person was disturbed thereby. It is sufficient that the acts, which the law holds as illegal and forbidden, have been done in such public manner as to have been open to the observation of the public. Their tendency is to corrupt public morals, and the example is pernicious and contrary to law and the well being and good order of society."

Mr. Whitaker advised the sheriff that if the proprietors of moving picture theaters refused their theaters to open on Sunday, they were indictable and

could be punished, and it was the sheriff's duty to arrest and present all parties to the Grand Jury.

Theaters Open; Managers Are Summoned.

The theaters opened as agreed between the managers and six managers were summoned to appear before a local magistrate on a charge of violating section 3025 of Shannon's Code, which arranges for a fine of \$3 on conviction. There were no prosecutions on the summons to the magistrate's office as it was a first offense, the three prior Sundays not being considered, as no proof had been obtained as to whether the theaters were operated for profit, or just why they had been open, therefore it was construed as a first offense, but one which would subject the owners to a \$3 fine. However, the attorney-general stated that the case was more in the nature of a civil proceeding than a criminal case, and that the \$3 forfeit was not binding.

Degree of Offense Not Clear.

Section 3025 to which reference has been made included a holding of the Supreme Court that a violation of this provision is not an indictable offense under section 137 of the Shannon Code, which provides that the performance of any act prohibited by statute, where no penalty is imposed, shall be a misdemeanor. These two sections and sections 3030 and 3031 of Shannon's Code, which refer to the law of Sabbath on Sunday, constitute the entire legislation in reference to observing Sunday in Tennessee.

It is the opinion of some people that the law does not make a violation of section 3025 a misdemeanor, but provides a penalty to be recovered in an explicit way by a definite procedure.

Exhibitors Arrested.

Those arrested for the first violations were: Howell Graham, manager of the theaters operated by the Mountain City Amusement Company, and the Majestic Amusement Company; H. M. Lusk, manager of the Pictos; C. C. Robb, manager of the Bonita; F. Block, manager of the Royal on Main street, and H. M. Silverman, manager of two colored houses on East Ninth street. Bud Bryson, manager of a colored street theater, was the only manager in the city to escape a summons, and his house was not open.

Pictures Soon At The Lyric.

Considerable interest has been manifested in Chattanooga over the recent announcement that the Lyric theater would again become active. For several seasons there has been many number of rumors concerning developments to be made in which the Lyric would figure, but the developments were always in the future and generally failed to materialize. It was stated at various times that the building would be remodeled into a department store, and that the theater would be moved into the new building. However, including an elaborate restaurant. However, definite plans are now being worked out whereby the oldest amusement house in Chattanooga will shortly open as a moving picture theater under the management of the Signal Amusement Company, a recently incorporated company. A large photoplay-organ is being installed, the theater freshened up, and arrangements have been made whereby the "Island of Regeneration" will be the first picture shown. Vaudeville will probably be added later in the fall, as the management feels certain it is possible to attract crowds to Sixth street again.

Economic Films Free

Missouri Rural Towns to Be Provided With Pictures Showing Vocational, Industrial and Economic Subjects to Be Shown Free In Churches, Schools and the Like—Transportation Only Charge—Bureau of Economics Owns Films.

By A. H. Giebler, St. Louis Correspondent of Moving Picture World.

THE Business Men's League of St. Louis has procured twenty-three films of commercial, industrial and vocational subjects that will be sent out to schools, colleges, churches and any other organization that will agree to exhibit them at educational meetings to which the public will be admitted free. No charge will be made by the league for the use of the films beyond transportation expenses.

The reels are the property of the Bureau of Commercial Economics of Washington, D. C., an association of institutions, producers and transportation lines, whose object is to disseminate information by means of moving pictures. The Business Men's League will act as distributors for Missouri, and the films will be loaned out to any country town in the state.

The Federation of Commercial Clubs of Southeast Missouri, whose headquarters are at Cape Girardeau, have asked to be sent reels dealing on the subject of good roads.

The popularity of the films has been so great that a number of preachers have used them in their Sunday evening services. The Rev. Douglas Buchanan, of the North Presbyterian Church, and the Rev. John L. Brandt, of the First Christian Church, cut their sermons in half on Sunday night, July 4, and entertained the assemblages in their churches with the Economic films for the balance of the service.

LAFAYETTE THEATER CHANGES ITS MANAGEMENT.

The Lafayette, at Lafayette and Jefferson avenues, and the Russell Garden, between Jefferson and Missouri avenues, on Russell avenue, which have been under the direct management of S. Warner, of the Jefferson and Russell Amusement Company, have been put under the direction of W. C. Rauechka, who has been connected with the Virginia Garden for a number of years. The new management went into effect Sunday, July 4th. The policy of the house will not be changed, and big features will be run Monday and Tuesday nights, such as "The Spoilers," "The Christian," etc.; Wednesday and Thursday, pictures and high class vaudeville; Friday and Saturday, pictures and dramatic stock; Sunday, an extra big picture bill and vaudeville. The prices will be restored to the original figure of 10 cents. Mr. Warner, the former manager of the Lafayette and the Russell Garden, has been ill for some time.

PATRIOTIC SYMBOLS AT NEW GRAND CENTRAL.

The New Grand Central, at Grand and Lucas avenues, used a very pretty symbol that was greeted with enthusiastic applause by the audiences at every performance during the week of July 4th. As a fitting and appropriate feature Manager Wm. Slevers secured the powerful and gripping photoplay drama made from the Zane Grey famous novel, "The Melting Pot," with Walker Whitfield in the leading role, and at the end of each performance, when patriotic Americans were emerging from the symbolical melting pot, the "Star Spangled Banner" was struck up by the New Grand Central orchestra, to the accompaniment of rousing cheers from the audience, who rose to its feet as one man. Afterwards a large portrait of George Washington was flashed on the screen to the strains of "My Country, 'Tis of Thee," and at the same time a white dove, carrying an olive branch in its bill, descended from above the stage over the

audience. "The Melting Pot" will run two weeks, and from all indications at this writing will run to capacity houses during the entire engagement.

TWILIGHT MUSIC AT SKYDOME.

The Lyric Skydome, at Delmar and Taylor avenues, is giving a concert on the lawn of the garden between the hours of 7 and 8 o'clock each evening before the performance begins. The Lyric Skydome, which is one of the handsomest alfresco theaters in the country, is laid out like a garden, with fountains, gravel walks, pergolas, flowers and a lawn that give it a right to its name of "Garden." The full sense of the term. The tendency of the audience to come early and stroll around in the garden at least an hour before it was dark enough to start the concert, led the management to arrange the concert. The Skydome is one of the Cornelius group of theaters.

DISCONTINUES SUNDAY MATINEE.

The McKinley theater, at Jefferson avenue and Accacoe street, has discontinued the Sunday matinee that was a feature of the house, since the warm weather has set in. The McKinley, which has the only roof garden in St. Louis, or perhaps in this part of the state, is one of the most attractive little theaters in the country, and is prospering greatly under the management of Mrs. Klinkler, who is one of the few women theater managers in St. Louis.

ST. LOUIS NOTES.

The Plaza theater, at Clara and Etzel avenues, will remain open all summer this year. Manager Townsend gives his patrons an exclusive moving picture program with high class features as the special attraction.

Announcement was made in the daily papers of St. Louis that the big feature, "Cabrera," could be seen on the nights of July 4 and 5 at the Nebraska air dome, Nebraska and Park avenues, for the first time in the city, at 10 cents admission. J. W. Dubach, manager of the Nebraska, has been giving his patrons as many of the high class features as he has been able to secure since the opening of the air dome, and the admission has never been above 10 cents.

Brothers, proprietors of the New Favorite summer theater, at Cherokee street and Ohio avenue, are advertising their enterprise on large 24-sheet permanent wooden bill boards. The boards are painted in three colors and are very attractive.

ATLANTA TRADE NEWS LETTER.

By A. M. Beatty, Atlanta Correspondent of Moving Picture World.

The Montgomery theater last week advertised the following:

"Owing to the fact that F. T. Montgomery has no connection whatever, financial or otherwise, with the Montgomery theater, on Peachtree, and owing to the further fact that Mr. Montgomery is planning to actively re-enter the motion picture field in Atlanta, the management has decided to change the name of the Montgomery theater."

The management decided to let its patrons select the new name, and a contest was started Monday morning, July 5. Hundreds of names were presented at the box office to each patron. The winner will receive an annual pass to the theater. The Forsythe theater, the home of vaudeville, is the latest to take a hand in

the moving pictures in Atlanta. When Jake Wells a few weeks ago looked over the list of available talent to take the week of July 8th in the vaudeville at the Forsythe he declared there was nothing doing. He would not send acts to Atlanta unless they were of the right sort, hence vaudeville takes a few weeks vacation at this popular theater, and moving pictures will hold forth. "Scandal" will be shown four times daily during the week. All seats will be reserved as usual. The price of seats put at 25 and 15 cents.

The Grand theater has booked this week Maud Allan in "The Ruggmaker's Daughter"; Viola Allen in "The White Sister"; and Blanche Sweet in "The Clue." Among the local nature exchanges none perhaps keep busier than the North American Film Corporation, where R. V. Anderson presides over the destiny of the "Diamond from the Sky" in the South. Mr. Anderson was formerly the local manager for the General Film Company for the South, and his popularity among the exhibitors in this territory assists greatly in placing contracts for the "Diamond from the Sky."

J. D. Danford, manager of the Almo No. 1, is doing the best business of this popular theater's career, playing to almost full capacity daily.

The Laurel theater, at Laurel, Miss., together with its equipment, was destroyed by fire Sunday night. The loss is estimated at \$35,000. It is said a lighted cigarette dropped into a trash barrel caused the fire.

Many Dalton, Ga., people saw a moving picture in real life Monday, when a company of actors and actresses of the Essanay Company staged a motion picture at the county fair grounds at Dalton. The work was under the direction of Captain Calvert. The party made the trip to Dalton from Chattanooga in automobiles, going over many famous battlefields of the Civil War.

Evins Bros., of the Vaudeville theater, are getting some of the best pictures now being produced, and the theater is produced to capacity each day. All their pictures are first-run and no repeats.

The Montgomery theater, soon to change its name, announced for the week "The Eternity City," at an advance to 25 cents. July 4th the theater was playing to full capacity.

R. Lee Smith, a newspaper man in Atlanta, has been elected to the publicity men in the South, leaves the newspaper field this week, having accepted a position with the local branch of the V-L-S-E, feature productions. He assumed his new duties Monday. Mr. Smith was for a while manager of the Strand theater, but resigned in order to again enter the publicity department of the Hearst interests. Mr. W. C. Brandon, manager of the V-L-S-E, is building around him an organization of efficiency that will soon be hard to beat, and the addition of Mr. Smith will greatly strengthen the organization.

Frank T. Montgomery announces that the "Regent theater," on Peachtree, at North avenue, would be finished and opened to the public July 5. This is the first of a series of high class neighborhood theaters Mr. Montgomery is planning to open in various residential sections of Atlanta. His policy is to present high class pictures in programs which will be the equal of anything that can be seen in theaters in the business sections. The experiment is a new one in Atlanta, and will be watched with unusual interest by the general public.

That beautiful Theda Bara, whom Atlantians have come to know as the "wicked actress of the screen," is playing "The Jewell's Daughter" this week at the Strand.

General council, Atlanta, Monday, July 5, adopted an ordinance reducing the license tax on motion picture theaters from \$150 to \$100. It was passed by a vote of 10 to 4. The ordinance, which was recommended by the committee, and the theaters were not doing as big a business this year as formerly.

PERCY L. SMITH.

Below is a photograph of Percy L. Smith, managing Director of the Picture Play Amusement Company of Montgomery, Ala., operators of the Empire theater, which is an exclusive feature theater and the first theater in the south to contract for the exclusive feature contracts. Mr. Smith is well known in the film circuits, having represented the Southern Paramount Pictures Company under Mr. C. E. Tandy, general manager. Mr. Smith is known most familiarly throughout the south. In fact he is considered the best known film man in the south, and it is said that he is known by more exhibitors than any other man in the entire south.



PERCY L. SMITH.

Mr. Smith has operated theaters in different parts of the country and has opened a number of theaters in the states of North Carolina and Virginia and is said to be the busiest man in the south at the present, having been given the nickname by the newspapers of Percy L. "Inside" Smith. Besides having the management of the Empire theater and handling as a side line the Minusa Screen and frames manufactured by the Theater Specialty Mfg. Co., of Cleveland, Mr. Smith is at present engaged in producing a serial picture called the "Tourist Girl," featuring one of Montgomery's leading society girls, Miss Isabelle Norwood.

IN PITTSBURGH.

Sydney Lencher, road man for the Alco Film Service, Pittsburgh, has been temporarily transferred to the Chicago office. He is one of the most successful road men in the business.

The pictures of the Knights Templar field day exercises at Sunbury Park were shown at the Garden theater, Northside, last week. They made a big hit at the beautiful Northside house.

Clyde W. Eckhardt is manager pro tem of the Hudson local office during the absence of Al W. Cross, who is in New York on business.

Sidney E. Abel has severed his connection as manager with the Continental Feature Film Company, Pittsburgh. There seems to be general regret expressed by the film men and exhibitors that Sidney is leaving the Steel City. It is said that he will become identified with the V-L-S-E.

Manaker O'Brien, of the Grand, at Clarion, Pa., has repainted and overhauled this house.

George Panagiotas, of the Grand theater, in Johnstown, Pa., was a visitor in Pittsburgh last week. Mr. Panagiotas has changed the policy of his house; he has cut the regular program out and is now running first run Fox pictures, Liberty and Picture Playhouse features.

Three Exchanges Sold

Universal Film Manufacturing Company Buys Three Pittsburgh Exchanges, Independent Film Exchange, Independent Display Company and Film Department of Feature Film and Calcium Light Company—Personal Notes.

Special to Moving Picture World from Pittsburgh News Service.

THE main topic of discussion in the Pittsburgh motion picture field at the one regarded with more than usual interest is the sale of the Independent Film Exchange, A. S. Davis, manager; the Independent Display Company, T. D. Miller, manager; and a part of the film department of the Feature Film & Calcium Light Company, D. C. France, manager, which took place in the office of Mr. Davis, Saturday, June 26. As a result of this deal the Universal Film Manufacturing Company has taken over the above-named firms; M. H. Hoffman, Universal's general manager of exchanges, negotiated the deal.

The Universal films, heretofore handled by the Feature Film & Calcium Light Company, including the serials, have been moved to the present location of the Universal exchange at 412 and 414 Ferry street. Mr. France will manage the serials and feature department of the consolidated exchanges and has his office located here also. The poster department, which has been conducted by the Independent Display Company at 416 Ferry street, has also been moved into the Universal headquarters.

The Universal program was put on the market in this territory about four years ago and has been very successful under the capable management of Mr. Davis, who will continue as manager of the consolidated exchanges.

POKE BUILDING THEATER.

Henry Poke is having his motion picture theater built at a cost of \$50,000, on Shiloh street, Mount Washington, Pittsburgh. The theater is to seat 1,200, will have a balcony, lounging room, smoking room for men and a retiring room for women. The building will be of steel, concrete, brick and terra cotta, the main facade to be of colored ornamental marquette. It is to be one of the finest and most up-to-date motion picture houses in the city. Ground for it was broken some days ago and it is to be finished by October.

I. & D. FILM CO. REORGANIZED.

The Industrial & Domestic Film Company, located at 2324 Fifth avenue, Pittsburgh, has reorganized and increased its capital and is now in a better position to handle the work. The new officers are: R. E. Spencer, president; Cassius M. Miltch, secretary, and W. B. Jones, treasurer and manager. This company's office and studio is on the ground floor at above mentioned location and they are equipped to do anything in the motion picture business, from the taking of the pictures to the finished product. Some very important jobs have been produced in the past.

HUDSON FEATURE MAKES SPECIAL ANNOUNCEMENT.

The Hudson Feature Film Company, of Pittsburgh, has announced that it has closed contracts with R. R. Roberts, of New York, which entitles it to handle the following subjects in West Virginia: "Neptune's Daughter," "After the Hall," "Beulah Poynter in 'Lena Rivers,'" and "Protect Us." This is in addition to the Western Pennsylvania territory now supplied by this exchange.

The management states that there is a lively demand for "Should a Woman Divorce" and "The Frank Case."

The Hudson has arranged with the Interstate Company, of Columbus, Building, Cleveland, O., to handle fea-

tures in Northern Ohio. This is a new concern in Cleveland which recently bought out the Ideal at the same location.

DIRECTOR FITZMAURICE WITH STAR CAST IN STEEL CITY.

The three principals announced for George Fitzmaurice's production of the well known melodramatic success, "Via Wireless," indicates that the production is surely going to be an all-star one. Gail Kane, whose success in "Seven Keys to Baldpate" and "The Miracle Man" will be remembered, will be the leading woman, and opposite her Bruce McRae will play. Paul McAllister will have the character part.

For the production of these scenes showing the making of a modern sixteen-inch gun, Director Fitzmaurice recently had his principals in Pittsburgh and there staged the scenes in the actual atmosphere.

THE STRAND A PERFECT HOUSE.

One of the most perfect houses in Pittsburgh, the Strand, was opened July 1. This house is owned by C. J. Keller, who has left nothing undone and has been most liberal in his expenditures to make this house one of the finest in the city. It is located at the corner of Lincoln and Lemington avenues. The building is designed in the Greek style of architecture. The auditorium, the floor of which is arranged so as to give an unobstructed view of the pictures, is a very important feature in the construction of the building.

The decorations are worked out in green, gold, ivory and autumn brown and lighted with indirect fixtures.

ANVIL NOTES FROM STEEL CITY.

A. M. Mueller, of the Cincinnati branch, and F. C. Mooney, of the Cleveland branch of the Fox Film Corporation, were visitors in Pittsburgh last week, where they met Manager Harvey E. Day of the Pittsburgh office and the three proceeded for New York to attend the first annual convention of the Fox managers.

The only moving picture theater operated in Cherry Valley, the Rex, has installed an electric piano and is reported to be giving good results. The house is run by August Caleffe and his two sons.

The seating management in the New Avenue theater, in Bellevue, Pa., was changed last week so that every one could have an unobstructed view of the screen.

Mr. Evans, of the Precision Machine Company of New York, is spending a few weeks in the Smoky City and is making his headquarters at the office of the Feature Film & Calcium Light Company.

Charles Schatz, owner of the Lyceum, in Mendville, Pa., has opened his theater, "The Grand," at Exposition Park, Conneaut Lake, where he is offering all the latest releases.

Charles Brown, the well-known manager of the Scenic, in Bellefonte, Pa., has left for a two-months' trip to the Panama-Pacific Exposition.

Meyer Goldstein, of the Rex, on Preble avenue, Pittsburgh, was married last week to Miss Rae Mancosky, of 2376 East 43d street, Cleveland.

The "Devil's Daughter" was played at the Davis theater week before last and made a decided hit. Every performance saw the house crowded to capacity. It was repeated last week at the Lyric, another Davis theater.

Censor Fee Contemplated

Secretary of Portland, Oregon, Board Proposes a Central Viewing Place and a Fee for Each Reel Viewed—Some Opposition to Plan by Exchange Men—Censors Will Recommend It in Monthly Report to City Council.

By Abraham Nelson, Portland Correspondent of Moving Picture World.

BELIEVING that a central viewing place will enable the censor board to handle its work more expeditiously, Mrs. E. R. Colwell, secretary of the board, proposes to initiate an ordinance before the city council providing for the establishment of such a place and the fixing of a fee for viewing each reel of pictures. Heretofore it has been the practice for the film reviewers to make the rounds of the exchanges and view the films in the exhibition rooms. Now, says Mrs. Colwell, the distribution of films in Portland has increased to such an extent that this method of viewing is unsatisfactory.

While the proposition is merely a tentative one at the time of this writing, the exchange men who have expressed themselves on the subject are not in favor of Mrs. Colwell's plan. They already have their exhibition rooms, machines and operators which must be maintained in any event to show films to their customers and they believe that the maintenance of a central viewing place will be an unnecessary expense. Mrs. Colwell will make her recommendation to the city council at the time of her monthly report.

ROUSE COMES TO NATIONAL.

M. M. Rouse, formerly of Los Angeles, has taken over the management of the National theater, vice Melvin G. Winstock, resigned. Up to the time of leaving Los Angeles Mr. Rouse was assistant manager for the Paramount-Preservative Service at that city, having been connected with the Paramount company for two years. A coincidence worthy of note is that Mr. Rouse received his early education in the film game from Mr. Crammuck, who recently came from the Paramount-Preservative office in Seattle to join the managerial force of the People's Amusement company. Mr. Rouse is contemplating renovating the house and making important changes in the manner of conducting it.

Mr. Winstock, the retiring manager, will attend the exhibitors' convention in San Francisco and the Rotary convention and from there will make a trip to Seattle. Mr. Winstock admits he has several propositions in view for the future, including the management of a theater in Seattle and a producing company in Los Angeles.

SIMONTON GETS OREGON RIGHT TO "PROHIBITION."

F. M. Simonton has landed the rights to "Prohibition" for Oregon, Washington and Idaho. Bob Kane, recently here in the interests of the picture, disposed of the rights to Mr. Simonton and it will be booked from Portland shortly.

SNOW PICTURES TAKEN.

Photoplayers of the American Lifeograph Company, producing "The Golden Horde," recently returned to Mount Hood where they have been filming the snow scenes for this picture. A large crowd of mountain climbers were on hand for the customary Fourth of July ascent of the mountain and they were pressed into service to represent the gold rushers on the Klondike trail. Director Vincell reported an exceptionally clear atmosphere and correspondingly good photography.

NEGOTIATIONS FALL.

The negotiations that have been taking place between the Portland Protective Association, the employers of Union music in Portland and the Musicians' Union

have not been successful in bringing about an amicable adjustment of the difficulties up to the time of this writing. Since then the employers terminating the employment of the musicians on July 4 was withdrawn upon the receipt of a communication from the Union. This communication was, however, misconstrued by the employers and upon a true construction being placed upon it, the employers again found it necessary to give their men two weeks' notice. The matter is now before the Labor Council and a speedy and peaceful adjustment is looked for.

JUNE CENSOR REPORT.

The municipal censor board has submitted its monthly report to the city council and it shows that although business was not quite as good as during the previous month, more eliminations were ordered. During June 418 subjects were viewed by the board and a subordinate viewers. These subjects were contained in 743 reels and of this number two films were condemned and from the balance eliminations were ordered in 52 subjects. The full board was called upon six times to view questionable films, two of these viewings resulting in the condemnation of films.

Mrs. Colwell, secretary of the board, regretted the feeling that seems to exist between some of the Portland picture men and the censor board and upon being asked to write the report that the difficulty lay entirely with the no-appeal ordinance and not with the personnel of the board, stated that it had not been the intention of the board to promulgate a no-appeal ordinance and that the effect of the ordinance became apparent only after its passage and upon test in the courts.

OREGON NOTES.

The Grand theater, Ft. Dalles, Oregon, formerly conducted by A. J. Bellington, has been taken over by A. Bellington.

Powers, Oregon, a new town in the Coos Bay country, has recently added a picture theater to its enterprises. The owners are Schroeder and Spires.

The Palm, Clinton and Brooklyn theaters, in the Portland suburbs have closed. H. Kuhn, of the Kuhn theater, Lebanon, Oregon, was a recent visitor at the General Film Company's Portland office.

The Service Film Company is putting itself on the back because it sold to the Portland Pathé Exchange a Pathe's projecting machine to be used in the Pathe exhibition room.

The Savoy theater, Eugene, Oregon, has contracted for a part Apex service.

FILMS IN SPOKANE CHURCHES.

By S. Clark Patchen, Spokane Correspondent of Moving Picture World.

THE REV. DR. FRANCIS H. SHORT, pastor of the First Methodist, Spokane, church, who was the first local minister to see that a full moving picture outfit, with fireproof equipment, was installed in his church more than a year ago, showed patriotic and other scenes at the church as a special feature of the services Sunday night, July 4. The pictures included "A Sane Fourth," "Andy Falls in Love," views in France and "An Arcadian Maid," with Mary Pickford in the title role. The church was filled to capacity and many persons were turned away. Patriotic songs were sung. Heretofore the picture entertainments in the church have been on Tuesday or Friday nights.

When St. Paul's Methodist Episcopal \$60,000 church was completed about a year ago a full moving picture equipment was

installed at the direction of the Rev. Dr. U. F. Hawk, pastor. Many week night programs have been given and were largely attended. In view of the fact that the Methodist discipline forbids amusements, such as theaters and dancing, the innovation caused some stir in local church circles and the putting on a Sunday night program caused a few more of the conservatives to take notice. The Rev. Dr. Short explains that by having the pictures shown in the church he can have church members suitably to his young people and can show only such pictures as he chooses as best for the young people.

When an attempt was made at the last general conference of the church in Minneapolis three years ago to change the rules of discipline, the conservative element of the church defeated the insurgents at every turn. Despite this action the two local pastors, with the consent of their official boards, made the change.

SPOKANE AMUSEMENT PARK HAS NEW AIRDOME.

For the past couple of years Natatorium Park has not charged any admission and this year to add to the interest at the park a large outdoor screen has been built of aluminum surrounded by logs and an amphitheater with seats for 1,500 has been prepared where free moving pictures are shown nightly. The seats are surrounded by lawns on a natural grade back of and in the sides of the rows of seats, where still more persons can view the pictures. Added to this the company purchased a Motograph machine and employed an operator, A. Courtney, who runs off a program of four and five reel pictures. The average attendance is placed at 1,000 by R. A. Willson, manager of the park, and on July 4 about 1,800 persons viewed the pictures while that number was increased on the night of July 5.

All films are selected by C. C. McEachran, assistant manager of the park, who exercises great care that nothing with a touch of obscenity or indecency appears in any films shown at the park. This is done in accordance with its policy and the pictures prove a great drawing card for the amusement resort. A contract has been signed with the General Film Company to furnish the features.

While many patrons ride the cars to the park hundreds of others, living in the vicinity, walk and the majority of the audience are made up of women and children. The program generally starts about 8:30 p. m., as it is not dark enough sooner to give the best results. The program is changed every night and is mixed with comedy, dramatic and some of the tamer melodramatic productions.

SPOKANE BREVITIES.

Announcement has just been made by the Clemmer theater of a test made in secret to gather which was the more popular picture star, Marguerite Clark or Mary Pickford. Both actresses were given an equal amount of advertising space on four days. While Miss Pickford made the better showing, the management announced that Miss Clark had the largest of any one day and was also handicapped by two large picnics, including the summer festival of the Swedish-American League and by Chumney Olcott appearing at the Auditorium theater for two nights. Miss Pickford appeared in "Fanchon and Crickety" of the Famous Players, June 2, 3, 4 and 5, had a total attendance of 12,000 and an average daily attendance of 3,000. The highest attendance was 3,500 for one day. Miss Clark appeared June 23, 24, 25 and 26 in "The Pretty Sister of Jose," a Lasky production. There was a total attendance of 11,000, an average of 2,750 a day and the largest daily attendance was 4,000.

L. S. Forbes of the Class A theater announces that the Charles Chaplin attractions are money makers for his house and

that he will appear July 11 in "The Woman," which opened one day ahead of the regular release date owing to the program changing at the Class A Sundays.

IN EASTERN WASHINGTON AND NORTHERN IDAHO.

The faculty of the Washington State Normal School, Cheney, Wash., has purchased a Simplex machine from the General Film Company branch in Spokane and will run educational and travelogue features weekly both at the summer and fall and winter semesters in the institution.

The "Rose" and "Class A" picture theaters of Hilliard, Wash., have been consolidated as the Class A under the management of Mrs. Holmea, former manager of the Rose.

W. A. Pease, formerly a railroad superintendent at Nez Perce, Ida., has just completed a new picture house at Deer Park, Wash., and has a confectionery in connection with the picture house.

At Lewiston, Ida., the Star Amusement Company, composed of William Abbott, president, J. Herbert Miller, manager, and D. W. Henderson, secretary, all of Sandpoint, Ida., and who operate the Gem theater at Sandpoint, recently opened their new theater at Lewiston. The amusement place seats 190 and owing to the heat at Lewiston the management has constructed the building that a space of four feet can be left open all around the top of the theater just beneath the roof, thus giving excellent ventilation to the place. This can be closed at will either entirely or in part to suit weather conditions.

When the Masonic hall at Wallace, Ida., burned July 3 C. C. Spencer, manager of the Grand theater, Wallace, was a partial loser, as he had some moving picture equipment in the hall, where he showed special features to the public at intervals.

C. E. Potter, manager of the Dream theater, Coeur d'Alene, has purchased the Rex theater and consolidated the two, according to a report at a Spokane film exchange.

Robert "Ghosts," which opened a four-day run at the Liberty theater June 30, was taken off after two days by the management, and "The Lonesome Heart," presenting Margaret Fisher, completed the week ending July 3.

For July 4 and 5 the local picture houses mostly arranged for patriotic features, additional to regular bookings. The offerings were: Casino, "The Carpet From Bagdad"; Liberty, "Fighting Bob"; Clemer, "Clarissa"; Rex, "In The Shadow," and the Lyric, "The Declaration of Independence."

IN CALIFORNIA.

J. Hower, formerly of Kennett, is now in charge of the Lyric theater at Chico. The Princesses, the Empire theater and the Red Bluff Opera House at Red Bluff, have been consolidated and L. H. Stoll is booking for these. The Princesses have been closed exclusively. The Empire, the former being open five days a week, and the latter two days.

H. G. Hanlein is again operating the Home theater at Anderson, in the upper Sacramento Valley.

A new moving picture house is to be opened shortly at Shastina, a suburb of Weed, by J. Louis.

E. B. Traveller of the Elite, Placerville, recently visited San Francisco to make arrangement for service. He has changed the policy of the house and is now showing feature attractions exclusively.

George Bailey, whose theater at Turlock was recently destroyed by fire, has opened a large air dome and will conduct this throughout the summer.

The Colfax theater at Shifox is now being conducted by S. K. Williams, who gives a show once a week.

The Happy Hour, at Grass Valley, has been closed for the summer.

Menace in Free Pictures

San Francisco Exhibitors See Danger In Recent Application by Saloon Keeper for Moving Picture License—League Appoints Committee to File a Protest With Board of Police Commissioners—Shall the Saloon Be Made More Attractive?

By T. A. Church, San Francisco Correspondent of Moving Picture World.

THE exhibitors of San Francisco have been stirred to action during the past week by the application of Jacob Margulis, a Greek, for a saloon and moving picture license for a location in the Third and Howard street section. Upon learning that such an application would be acted upon by the Board of Police Commissioners a committee from the Exhibitors' League was appointed to be present at the hearing and to file a protest against the granting of any such permit. The committee, consisting of Mark E. Cory, A. Goldberger, I. Oppenheimer, H. J. Gossler and Nathan K. Herzog, appeared before the Board on Tuesday morning and presented many reasons why the application should be denied. The saloon man was also on hand, to oppose the proposition, and a large brewing concern, and outlined the plan that was under consideration for the showing of pictures.

According to this plan pictures were to supplant the customary free lunch, a portion of the saloon to be fitted up something after the fashion of a regular theater, with the addition of drinking tables. Anyone buying a drink would be privileged to remain as long as they wished to see the pictures. It was pointed out by the saloon men that combination houses of this character are now in operation here and they argued that it would be discriminatory not to grant the permit. The exhibitors, on the other hand, showed that these houses were of a different nature and located in entirely different environments. These houses are large dance halls in what is known as the Barbary Coast where the sale of liquor is no longer allowed, except under certain restrictions. The exhibitors succeeded in having the application for the permit shelved for a week and in the meantime will attempt to arouse a sentiment in official circles against awarding licenses of this character.

At the regular luncheon of exhibitors and film men held later in the week the matter was gone into thoroughly and it was the general opinion that strenuous efforts should be made to prevent such a proposition from gaining a start here as it would be degrading to the industry. The Film Exchange Board of Trade will take action on the matter and will probably have a representative at the next meeting of the Board of Police Commissioners. The matter will be brought to the attention of Mayor Rolph, a great admirer of moving pictures, and it is believed that he will oppose the granting of a permit of this character.

LESSER MAKES EASTERN TRIP.

Sol L. Lesser, president of the Golden Gate Film Exchange, is making a hurried business trip to New York to confer with the management of the Metro Pictures Corporation and to return to San Francisco with moving picture men coming to the Convention. Mr. Lesser is also the head of a new concern that has just purchased the rights to "The Clanman" in sixteen of the Western States, incorporation papers for which will be filed shortly.

FILMS TO AID WELFARE WORK.

Dr. A. J. Reade, of the Race Betterment Foundation, Battle Creek, Mich., has been giving three lectures a week on this subject in Simplex theater Number One, Palace, and Education in the city and its grounds, with an average attendance of more than four hundred at each lecture. Most of these people are intensely interested in matters pertaining to education

and are greatly impressed with the part that the Simplex projector is playing in solving the problem of graphic illustration. On these days the attendants at the Simplex exhibit upstairs are swamped with inquiries regarding the practicability of motion picture instruction for welfare work and for bringing it more forcibly before the very people whom these lessons will most benefit. F. B. Cannock, secretary of the Precision Machine Company, is still here and now plans to remain for several weeks.

OTHER SAN FRANCISCO ITEMS.

The Valencia theater has discontinued vaudeville and is now showing moving pictures exclusively.

S. W. MacLewie, formerly of Ye Liberty, Oakland, has been placed in charge of the Golden Gate Film Exchange, Inc. D. J. Griffith is giving a motion picture spectacle has commenced its twelfth week's run at the Alcazar.

The New theater on Polk street has been taken over by H. S. Levin and is being operated as "The Movie."

C. B. Frieze has returned from a trip to Los Angeles where he established a branch exchange for the V-L-S-E, Inc., at 645 South Olive street and placed H. D. Naugle in charge.

George Metcalfe spent the July holidays in the Lake Tahoe region, making the trip there by automobile. Before leaving he superintended the arrangements for a moving picture entertainment at the St. Francis Hotel given by a delegation of Chinese business men touring this country, the pictures illustrating scenes in China.

CALIFORNIA BRIEFS.

Willard Wagner, of the Minor theater, Arcata, was married recently to Miss Hazel Liscom of that place.

The Hayward Opera House at Hayward has been reopened by A. Shelton with moving pictures. The house has been remodeled and renovated.

A new moving picture theater and dance hall has been erected by Theodore Richards at Agua Caliente Springs, in the Sonoma Valley.

The new T. & D. theater has been opened at Watsonville under highly favorable auspices. While the population of this city but 10,000 there is a thickly populated country district to draw from and a house that would be a credit to a city of five times this population has been erected by the Turner & Dahnen Circuit of San Francisco.

The Atlas Educational Film Company has been incorporated at Los Angeles, with a capital stock of \$15,000, by Alvin R. Rehm, of Monterey, Arthur W. Cowdin, Los Angeles, and I. R. Rehm, Chicago. This is a different concern from the Atlas Film Corporation now in business in San Francisco.

The Central theater, recently opened at Oakland, has been closed after a run of but two weeks.

The Park theater on Twelfth street, Oakland, has been opened under the management of C. J. Jacoby. This is a new house seating 900 and equipped with two Powers' Cameragraphs.

Ben Rutledge, who conducts the Dorris theater at Roseville, made a trip recently to the Exposition City to arrange for service and to see the sights.

The Majestic and Broadway theaters at Chico have been closed for the summer season by their proprietors. The Grand Woods and Turner have opened a splendidly arranged air dome with a seating capacity of 1,000.

Cincinnati's Big Storm

High Winds On Night of July 7 Damage Theaters on Kentucky Side of River—
Airdomes Especially Show Destructive Side—Shows In Full Swing at Time of Tornado.

By Kenneth C. Crain, Cincinnati Correspondent of Moving Picture World.

ONE of the most terrific storms which ever visited Cincinnati, and quite the worst when measured in loss of life and property, occurred on the night of July 7, more than thirty lives being lost and property to the value of \$1,500,000 to \$2,000,000 being destroyed. The storm occurred early in the evening, about nine o'clock, and as moving picture theaters both in Cincinnati and the Kentucky and surrounding suburbs were filled with their usual audiences, it is a marvel that some of them did not suffer a heavy loss of life. As it was, no serious injuries are recorded to any person in a moving picture theater at the time, and on the Cincinnati side, as far as information can be had, no house was damaged to any extent.

Over the river, however, the Monmouth, the Delmar, the De Milo and some other houses were more or less seriously damaged, the two latter suffering especially heavy damage to their airdomes. On the Kentucky side, moreover, the large number of electric wires down endangered life to such an extent that the electric company shut off the current, plunging the cities into darkness, and rendering it impossible, of course, to proceed with the shows. In spite of these facts, virtually all of the loss of life in the storm occurred on the Cincinnati side of the river, and the Kentucky exhibitors and their audiences admit readily that it might have been a good deal worse, as far as they are concerned.

V-L-S-E LOCATE ON WEST SEVENTH STREET.

The V-L-S-E has secured roomy and convenient quarters for its Cincinnati exchange at 138 West Seventh street, on the second floor, and the management will be able to handle the heavy and growing demand for its features with the almost expeditiousness. The new exchange, which gives the city just about a 100 per cent. representation of the leading producing companies, is several blocks from what has become known as "Film Row," on Walnut street, but it is quite close enough to the exhibitors, and is, moreover, in the heart of the business section.

FILM MOTOR BOAT RACES.

The motorboat racing carnival which was staged on the bosom of the beautiful Ohio at Cincinnati on July 3, 4 and 5 turned out to be one of the most successful events, well worth recording on the immortal film. More than usual interest from the film standpoint attached to the races, moreover, by reason of the fact that C. F. Hold, Cincinnati Post manager, presented to the winner of the principal race, a 20-mile event, a handsome silver loving-cup well worth trying for. The Pathe organization had its own fast launch for the occasion, conveying its party of spectators as well as the camera man, and the races were covered in a very complete and satisfactory manner. The racing pictures will be shown in the regular Pathe news series, whose popularity, according to the local management, is being steadily increased, largely by reason of the generous efforts of the company to get every event worth filming anywhere. A new office at Columbus, in charge of R. E. Brown, is expected to help largely in taking care of exhibitors in that territory.

COUPONS WITH BREAD OR CAKE.

The big Krug bakery, at Dayton, O., has been cleverly connected up to the moving picture; and the list of Dayton picture shows, which, by a special arrangement made by the company, tickets from

its bread are accepted in lieu of cash for admission, is very nearly a complete list of Dayton houses. It includes the Colonial, the Lyric, the Majestic, the Globe, the Orpheum, the Midget, the Mecca, the West End Airdome, the Edgemont, the Meuse Us, the Grand, the Wayne, the Savoy, the Elite, the Northern, the Museum, the East End Airdome, the New Royal, the East Majestic, the Portolo, the Forest, the Pastime, the South Park, the Old Glory and the World—probably more theaters, in proportion to the size of the city, than have been secured for co-operative work with a business house in any other city in the country.

Fifteen bread labels (five cents) or seven coupons from cakes at ten cents are good for admission at any of these theaters; and it is not to be wondered at that the Krug business is increasing.

POSTAGE STAMPS ON SALE AT PICTURE THEATERS.

Ben Wheeler, of the Auditorium theater, Dayton, has advanced an idea which seems to have excellent prospects of being placed in practical operation, and which, moreover, bears all the earmarks of a money-maker. Moreover, it indicates pretty clearly the way things have changed in the past few years, from the time when the corner drug-store, handling postage stamps rather grudgingly, to the present. Mr. Wheeler is trying to make arrangements for the sale of postage stamps at all moving picture theaters in Dayton, having already made such arrangements for his own theater.

He believes that the convenience of being able to get stamps at almost any hour at picture shows, which are widely distributed over the city, will be powerfully appreciated by the public.

CINCINNATI ITEMS.

The Clifford, of Urbana, O., the home of the great and only "Billy" Clifford, whose name the house bears, started off "The Diamond From the Sky" last week with a bang. The management arranged with a number of merchants a plan under which they donated to children under fifteen free tickets to the initial performance, while it was also bargain-day for adults two being admitted for ten cents, the usual admission fee for one person. Prizes were also given, including tickets for the next performance, and the management of the Clifford is not badly mistaken in the whole town will be inextricably interested in the absorbing serial.

The Ivanhoe theater, of Sandusky, recently constructed by Charles L. Batts, has been brought under the control of John A. Himmelstein, owner of the Sandusky and other houses, and its name has been changed to the Plaza. The house operated for a short time as a vaudeville theater, but the plan of the new management, it is understood, is to show feature films only. It is being redecorated throughout, and will be one of the handsomest theaters in that part of Ohio.

The ideal theater of Akron, Ohio, is week July 12, with special features, music and souvenirs. There will be special attractions every night throughout the week. A twelve-page program with colored cover has been prepared and the house is being especially decorated. The ideal is a residential house surrounded by trees, grass and flower beds and is as bright and cool in summer as an airdome. The serial has always been a great film and the admission always has been ten and five cents. Mrs. A. M. Benson is the owner and the house is managed by her daughter, Mrs. R. R. Moore.

IOWA AND THE DAKOTAS.

Special to Moving Picture World from Midwest News Service.

IOWA.

EXHIBITOR W. S. Porter has purchased the Grand theater at Eldora from Joseph F. ...

The new manager announces he will not operate on Sunday because public sentiment is against it and besides the Sunday show can not be made profitable.

The M. J. Barthold opera house at Waukon is practically complete. It seats 1,000 and cost \$50,000.

Charles Vassar and F. S. Sharp, of Terrill, have purchased a show at Superior, The Palace, at Burlington, played "Nephtune's Daughter" again.

The Fox theater at Washington has been giving the Renfax musical motion pictures a tryout.

Edward Madigan has sold the moving picture show which he operated for five years at Clarksville, to George Ward of Marble Rock.

E. W. Gria sold the American theater at Wilton to Peter Kettelson.

The Ozark theater, at Burlington, is giving large portraits of favorite photographers to its Sunday patrons.

The Princess at ... City devoted two days to replenishing the treasury of Van Doren's juvenile band.

A new show is to be opened at Thornton by Manager Cheliotote N. ...

R. K. Piper, of Corning, has purchased the Empress at Malvern.

H. M. Shines sold his interest in the Airdome and the Palm theater at Missouri Valley to Guy Mahoney.

The Little Grand theater at Moorhead was destroyed by fire.

Henry Thomsen and son have purchased a building in Manning which, it is reported, will be fitted up for use as a moving picture theater.

Carl Hudson who recently disposed of his show at Adel has leased the opera house at ...

G. W. Waddell has purchased the Roll theater at Logan from W. N. Tupper.

The Dakotas.

THE Lyceum theater at Mott, N. Dak., has added 150 seats and made other improvements but the shows were not interrupted.

The stockholders of the M. C. C. Hall association at Minot, N. D., have decided to increase the capacity of the opera house.

The management of the Rex theater at Jamestown, N. D., has closed that house for the months of July and August.

The Coxy at Bowman, N. D., played "Tillie's Punctured Romance" at 25 and 35 cents the night of the Fourth of July celebration. The house was open all day at 10 and 15 cents with three chances of films.

MONTANA ITEMS OF INTEREST.

Special to Moving Picture World by Mid-

PHILLIPS LEVY, manager of the Annapolis Amusement company, has been elected honorary president of the Butte Municipal band.

Austin & Woods of Culbertson are running the serial "The Perils of Pauline," "Who Pays" and "The Diamond From the Sky" in double episodes or four reels at a time. Saturday nights have been set aside for multiple reel features.

The Pathe Company planned to make 3,000 feet of pictures of the big stampede at Missoula.

The Pastime at Dillon was closed for a week because of a loose wire.

"A Fool There Was" played a return date at the Star theater in Billings.

Manager Scott has reopened the remodeled Imperial at Ansonia. A pipe organ is to be the improvement.

The Columbia Falls band showed its interest in the opening of the new Theaterium and Manager Wolgamuth at Columbia Falls by giving a concert in front of the house the night of the premier.

SLIP COVERS FOR HOT MONTHS.

The use of slip covers placed over the backs of the chairs in the Strand at Hendersonville, N. C., is apparently a drawing card during the heated months. These covers which are inexpensive and can be washed when soiled cover the chairs only to the side arms. They give the house increased attractiveness and an air of coolness. They further attract lady patrons, perhaps because of their homelike effect, and of neatness in their waists are less apt to stick to the highly varnished chair backs. The management of the house declare that these slip covers are in good part responsible for the continued satisfactory business during the summer.

BEN WILSON AND COMPANY IN CAPITAL.

Ben Wilson, who produces Rex Brand photoplays for release in the Universal program, is in Washington with a company of twenty players making the multiple reel feature "A Gentle Volunteer." The production has to do with Civil War days, and the historical setting of the Washington and in Alexandria, Va., are to be utilized. Among the leaders in the cast are Dorothy Phillips, Vivian Prescott, Estelle Dowling, and Laura Keane. Katherine Lee, Joseph Girard, William Bailey and Lee Sterrett, Eddie Gellar will preside at the camera.

It is to be remembered that Mr. Wilson is a one time member of the stock company of the old Academy of Music, now the Strand moving picture theater, and he is well known to the old-time theatergoers of the city, as was evidenced by the cordial reception accorded him and some of his associates when they appeared in person at the Maryland Theater last week.

SWINDLER USED THEATER TO EFFECT FRAUD.

The police are looking for an exceptionally shrewd swindler who used the owners of a downtown theater now closed as a means of defrauding a large number of people. This house has been idle for some time, and the swindler has been placed at the prospect of renting it to others, especially when there was little or no haggling over the terms of rental, etc. A lease was promptly executed and armed with this, the man immediately hired himself to a real estate office and rented another building to be used as his home. Here again he obtained a lease and possessed with both papers his next visit was to a fairly well known furniture house where he negotiated the purchase of suitable fittings. Anxious to please so as to get the swindler to show an exceptionally good taste in the selection of household goods, a quick delivery was made.

The unknown gentleman then lost little time in getting the furniture properly placed, following which he got in communication with a majority of the second-hand dealers of the city. Slightly they were given a view of the goods and to name the price they were willing to pay therefor. Before being allowed to arrange for the removal of the furniture, to be done the next day, they were forced to give a deposit as an evidence of good faith and thus it was that the swindler collected from each of these sums varying from \$15 to \$125. The latter amount was obtained from the last man who looked over the proposition and it was this one who early the following day backed his wagon up to the door and secured the furniture from the store from which it was "purchased" got a line on the swindler.

It is presumed that the man furnished apparently good references before he was given a line to the store. Presumably he will attempt to work the same scheme in other cities and while theater owners are under no legal obligations, there remains the moral obligation to see that he does not impose upon them in carrying out his nefarious schemes.

Summer Business Slack

Washington, D. C., Exchange Men Not Over Optimistic About State of Picture Market In Their Neighborhood—Wet Weather Hurts Open Air Theaters—More Worthless Checks Than Usual Are Turning Up—Local Advertising

By Clarence L. Linx, Washington Correspondent of Moving Picture World.

THE present conditions prevailing throughout this territory are far from satisfactory. In the first place, the motion picture exchanges report that collections are exceptionally slow and it is found hard to secure prompt payment of rentals from the exhibitors. Added to this trouble comes the report that a number of out of town exhibitors have sent in checks which come back from the banks with the information that there are nona or insufficient funds on deposit to cover the amount. Even exchanges which boasted of never having been "stung" are finding themselves victims of the new order of things, but it has been ascertained that there are stringent laws in some of the states covering such bad payment with the knowledge that the managers will take legal action against those who avail themselves of credit and violate it in this manner. Some of the exchange managers have quite a collection of the autographed paper which is not negotiable. In some instances a check will be dishonored merely because the exhibitor has been careless in allowing his bank to decrease to such an extent, and many fail to realize the bad effect it has upon their credit, for if they did, they would take pains to see that they were properly protected by sufficient deposits.

Business throughout the entire territory has been very poor since the beginning of summer. The airdomes have particularly suffered by reason of weather conditions and doubt has been cast upon the ability of airdome exhibitors to come out even at the end of the season. Up to the present time there have been but very few evenings suitable for outdoor exhibitions for either it has been too cold or showers have prevailed throughout the few hours in which the exhibitors can do business. To some extent this has proven favorable to closed houses, but yet all of these are complaining of poor business. Generally the big features bring out the crowds and the offering of novelties also brings good results. However, of the houses have adopted the expedient in connection with the showing of the Charlie Chaplin films of having an imitator of that famous comedian parade the streets favorable to the closed houses. This, however, is not looked upon with any degree of favor by the more conservative exhibitors who feel that such advertising serves to lower the business and these houses decline to adopt such hillyhoo measures.

The Florida Theater-Garden, at Fifteenth and H streets, northeast, is issuing a weekly program containing the advertisement of firms in its immediate neighborhood. Four of the advertisements in last week's program contained misspelled words. The management marked three of the errors and sealed them in an envelope which they opened at the end of the week. Those receiving programs were invited to write their name and address on the envelope and hand them to the cashier any evening. Each program received a number and at the end of the week a comparison was made with the contents of the sealed envelope. The first correct answer was rewarded with them free admission tickets to the theater. A number of the advertisers offer admission tickets free to purchasers of a slight amount of merchandise at their stores.

EMERGENCY REVENUE TAX DUE.

Exhibitors both of closed houses and airdomes should not overlook the fact that they must pay the emergency revenue tax provided for places of amusement during the month of July. Failure to do so will make the exhibitor liable

to the fifty per cent. penalty provided under the law. The payment is to be made to cover a period of six months only as the law becomes inoperative after December 31, and if it is to be continued must be re-enacted by Congress.

The attention of exhibitors is again called to the fact that but one certificate, or tax stamp as they are officially designated, is required by the exhibitor having both a closed house and an airdome, providing both are within the same district and they are not operated simultaneously. Payment must be made on the basis of the largest number of seats. Thus if the closed house contains but five hundred seats and the airdome one thousand, the latter is taken into consideration when the tax is assessed. The stamp can be moved from one to the other as required. The \$10 tax for airdomes no longer exists and these are now treated in the same light as motion picture theaters, no consideration being given to the fact that they are open only for a portion of the year and cannot be used when weather conditions are bad. This matter has been brought to the attention of the officials of the Internal Revenue Office of the Treasury Department recently, but apparently without avail.

INVESTIGATE PURITY OF AIR IN THEATERS.

The investigation of the air in amusement places in the District of Columbia, which has been under way for some time, is nearing completion. Samples of air have been secured in jars and have been analyzed to determine the presence of carbon dioxide, which shows vitiation. Tests have also been made to determine the nature of germs, if any, present in the air. The samples of air have been taken in connection with the investigation of regulations in regard to the proper ventilation of such places of amusement may be altered. As a whole, the motion picture houses of Washington are well equipped with respect to ventilating systems and the exhibitors doubt if there will be found anything susceptible of criticism in this respect. Most of the exhibitors pride themselves on the sanitary condition and the upkeep of their establishments and every care is taken to maintain the high standard which they have themselves set up.

CAPITAL CITY GOSSIP.

Win Bradley, formerly manager of the Mutual Exchange in this city, and now presiding over the destinies of the Boston office, is visiting his parents here. Mr. Bradley was one of the managers and exchangenamen of the city. He is a native Washingtonian and has a host of friends, and he received a royal welcome when he arrived here last month of July. He returned to Boston by steamer after going to Norfolk, Va.

J. T. Heare has taken over the Seenic theater, in Georgetown, formerly operated by Miles W. Starnes.

The Blue Movie theater, at Twenty-sixth and M streets, Georgetown, has been reopened.

The Niagara theater on Seventh street, northwest, recently operated as a colored house, has been closed.

Farmer Brown and his educated rooster created quite a stir in the neighborhood when the exhibition of a film in which the barnyard pet is quite a star. The pair were to be seen at the Maryland theater and at the Central Park airdome, both of which are operated by Mr. Johnson.

Swanson Interests Buy

Intermountain Film Magnate Secures Two Scowcroft Houses in Salt Lake City—These With the Rex Give Swanson Interests Control of the Three Biggest Theaters in This District—Further Expansion Soon—Personal Notes.

By W. H. Pickering, Salt Lake Correspondent of Moving Picture World.

WILLIAM H. SWANSON, film magnate of the intermountain region, is the new owner of the American and Liberty theaters in Salt Lake City. The deal for the purchase of the two theaters from the Scowcroft interests of Ogden was completed last Monday for cash consideration of \$210,000. The theater buildings of the two immense properties were purchased outright and the leases for 20 years each on the realty property were included in the purchases. It is understood that sufficient options are held to extend the leases at expiration, though the realty represented is of the highest "gilt edge" variety.

The purchase of the American and Liberty gives Mr. Swanson control of the three largest houses in this region, as he was already owner of the Rex in Salt Lake. The Liberty Amusement company has been formally merged with the Liberty Theater Company, by which the American and Liberty were built and operated and Mr. Swanson has been elected president of the big combine. Harry A. Sims, director of the American and Liberty, has been made secretary and general manager of the three Salt Lake houses.

Associated with Mr. Swanson in the purchase is Harry T. Nolan of Denver. The Liberty Theater Company was headed by Albert Scowcroft of Ogden who, with H. A. Sims and others, owns and operates the immense new Alhambra theater in that city and other smaller houses in Ogden and elsewhere. None of the Scowcroft properties outside Salt Lake was included in the deal.

It is announced by Mr. Swanson that the purchase of the American and Liberty theaters in Ogden is the first step in the plan of Mr. Nolan and himself to secure control of a chain of theaters from Canada to the Mexican border in the mountain states of the west. Mr. Swanson is now in control of fourteen theaters in the states of Wyoming, Colorado, New Mexico and Texas. A trip through the states of the northwestern will be made soon by Mr. Swanson for the purpose of completing other deals for the purchase of theaters.

Headquarters of the combination will be in Salt Lake City. Mr. Swanson maintaining his office here and Mr. Nolan dividing his time between Salt Lake and Denver. Though it is known that Mr. Swanson contemplates some changes in policy of the three Salt Lake houses, it is stated that they will be of a minor nature and will have no effect on readjustments. The retention of Harry A. Sims, as general manager of the three theaters, is gratifying to motion picture people of Salt Lake, as his conduct of the American and Liberty has been extremely successful.

When the Swanson circuit of picture houses and its affiliation in the west are completely organized, it is proposed to book the big productions of the film companies direct instead of through the exchanges. The three largest houses in question are at present engaged in showing productions of practically every manufacturing concern of importance in the world, the programmes being of a varied nature and consistent with the separate exhibition policies of the houses.

Mr. Swanson has been nineteen years in the motion picture business, having first made his mark in the west as owner of a chain of film houses in the mountain states. He made his mark when enlisted with the independents in the merry days of content between the clique of manufacturers and the patents concern, or the so-called "trust." Mr. Swanson has sold out his exchange holdings hereabouts to the Universal. The figures given in

connection with that deal were somewhere in the neighborhood of a million dollars.

It is rumored that the new system Swanson theaters has been lined up as one of the principal releasing circuits for the new Griffith-Ince-Sennett combine and the gigantic multiple-reel productions of that trio will form the principal attractions on the Swanson circuit of theaters. On this point, however, Mr. Swanson has declined to go into detail in either confirmation or denial.

IN THE SOUTHWEST.

Special to Moving Picture World from Midwest News Service.

THE Lyric theater at Roswell, N. M., have a benefit for Battery A of the United States Army.

"Always in the Way" was a recent offering of Manager Harry Van Demark of the Isis at Houston, Tex., for his special shows for children. The Houston Palace, which has been engaging Saturday morning shows for children at the Queen, has been acting as hosts to the children from the industrial and other homes.

"The Prince and the Pauper" was shown at the Princess and the Elk theaters in Silver City, N. M., under the auspices of the Women's Auxiliary of the Episcopal Church.

Blennard Park at Houston, Texas, opened July 4. Motion pictures are among the attractions.

The new theater at Hartford, Ark., was damaged by fire. Loss, \$10,000.

The Lyric theater at Sapulpa, Okla., was destroyed by fire.

Charles C. Clesson and W. M. Gullett have renewed their lease on the Paris theater at Santa Fe, N. M., and have also taken a twenty-year lease on the Paris theater in that city. Gullett will be active manager of both houses.

FIGHTING TO GET THE FIGHT FILMS IN.

By John P. Flanagan, Maine Correspondent of Moving Picture World.

A FINAL hearing on the bill in equity to decide whether the Johnson-Willard world's heavyweight championship battle pictures are to be admitted to the United States is expected at Portland, Me., very soon. If the decision at the final hearing should be against the Kalisthenic Co., the matter is likely to be taken to the Circuit Court of Appeals.

Robert Treat of Bangor, attorney for the company, says "We are arranging for a speedy final hearing, which we hope will be set for July 16, or thereabouts. Our clients are asking for a preliminary injunction having been denied, we are now arranging for the presentation of our case at the final hearing. If the decision is against us after the final hearing, we will undoubtedly take the matter to the Circuit Court of Appeals."

IN THE PINE TREE STATE.

The Colonial theater at Augusta, Me., has just celebrated its second anniversary with a feature Universal program.

That there has been an overproduction of vaudeville acts and stock company plays in Portland, Maine, during the past theatrical season is the statement made by E. F. Albee, vice-president of the R. Keith circuit of theaters, and general manager of the United Booking offices; and Mr. Albee goes on further to say that there is absolutely no chance for any two vaudeville houses, any two stock houses, any two high class houses, or two other kinds of houses, except the reasonably paid moving picture theaters.

Mr. Albee said to an interviewer that the past theatrical season in Portland has

been a disastrous one. "Portland has been considered a good show town, but competition has been so keen in the past few years that there has been no money in the business for any one institution. The overproduction in Portland has chiefly been in the stock companies, as has been the case for the past two or three years. The Keith house has lost thousands of dollars during the season."

"Do you propose to continue if the losses you speak of keep up?" he was asked.

"We certainly do," he replied. "We know that if we cannot do business, it is impossible for others to, and it is a question of who the strongest competitor, and who can give the best class of attractions. We think we can. We are in the show business, and know nothing else and if others who think they know it are anxious to lose their money, we will give them a chance to do so."

The Central Maine Power Co., at Waterville, has opened a free moving picture show at the Waterville Park theater, on the Waterville & Oakland branch. Sunday evening shows are presented, the company realizing a profit from the car fares paid by the patrons.

Manager Allen of the Palace theater, Bangor, Me., pulled off the "giving away a baby" stunt with success during the past week, as did Mrs. Imogene Pettengill, proprietress of the Strand theater, at Ellsworth, Me.

Manager Bibber of Music Hall, Lewiston, Me., introduced into Maine an amateur Charlie Chaplin night a week ago Thursday. Four prizes were given, the audience choosing by applause.

The Park theater, Bangor, Me., uses a "time table" in its advertisements for the use of patrons who wish to see a particular feature without spending time on the other pictures. A sample time table follows:

Albee Joyce,	12.00,	2.10,	4.30,	6.40,	8.50.
Hearst-Bellog,	12.35,	2.55,	5.09,	7.19,	9.35.
Brother Officers,	12.52,	3.06,	5.22,	7.32,	9.47.
Charlie Chaplin,	1.57,	4.16,	6.37,	8.37,	10.47.

Repeated requests by patrons has caused the management of the Central Maine theater, Portland, Me., to play a regular engagement of "A Fool There Was," featuring Theda Bara.

A new summer theater has been opened at Ogunquit, Me., by Messrs. Kesterson and Roberts. Entertainments are run twice weekly, service being from Tinker-Phoenix Co.

Probably the youngest manager in all New England is Celby W. Robinson of Ringham. He is 14 years old, and since last February has been conducting Kennebec hall. These pictures are shown twice weekly. It is known that he has been financially successful, and that is a fairly good criterion of ability.

In the home theater, South Berwick, is under the service of the Phoenix Film Corporation.

The Pastime theater, Madisen, has started using Universal service two nights a week.

E. R. Wilder, proprietor of Odd Fellows hall theater at Lincoln, Me., has announced his intention of opening a new moving picture house at South Berwick, Me., which will be built for him and completed in a few weeks. It will be a wooden structure, and will probably seat 350 persons. Mr. Wilder will use Universal service.

The Pastime theater, Boothbay Harbor, has started in full swing for the summer season, using Universal service and Tinker-Phoenix features. Also in the same town is the Opera House operated by the Paramount Pictures corporation for the summer months only.

A. L. Ehrkott, Bangor manager of the General Film Co., has been on a business visit to Arcadia, Conn., during the past week, calling on the trade.

F. D. Swan has opened K. of P. hall at Foxcroft, every Wednesday night, using Universal service.

The Park theater, Dexter, reports business as being good, the service used being general, with the features of the Tinker-Phoenix corporation.

DALLAS THEATER CHANGE IN POLICY A SURPRISE.

By S. G. Parker, Dallas Correspondent of Moving Picture World.

A SURPRISE was sprung in Dallas motion picture circles when it was announced that on July 11, the Mutual exchange men would no longer exchange pictures with the Queen. The Queen has been running Mutual Masterpieces, General specials, "The Goddesses," V-L-S-E, etc., and this change has hit the trade with quite a surprise. The Queen is owned by a corporation headed by E. H. Hulse, and is under the management of L. G. Bissinger. Mutual pictures and stars are well thought of in Dallas, and usually draw good crowds.

LONE STAR NOTES.

During the absence of Manager Leo F. Leach of the Box Office Attraction Co. distributors of Fox productions, in Dallas, the office force has put forth special efforts to increase the amount of business. They have succeeded to such an extent that Mr. Levison will be glad he has such assistants. F. A. Tomes is in charge during Mr. Levison's visit to New York attending the Fox Film exchange men's convention.

City-cent photographs in Dallas will remain a thing to be hoped for. The Washington theater, Dallas, under the management of Gus Carter, opened a ten-day engagement of "The Eternal City" June 23 at 25 and 50 cent prices. These prices were in effect for three days when they were changed to 20 and 35 cents. On June 6, they the 15 and 25 cents. This is the top-notch for motion picture houses in Dallas, with any success.

The popularity of one Charlie Chaplin, in Dallas, is shown by five houses running his serials in one day. The Queen and Feature were both showing the late Essanay "Work," while other five-cent houses were running new prints of "Dogs and Dynamite," "The Sign of the Cross" by the Seals. All of the theaters enjoyed a good business, with the Queen and Feature stacking 'em.

Exhibitors in the larger cities of Texas are unanimous in their opinion that serials do not bring any increase in patronage, and it is a rather hard proposition for a road man to secure bookings on serials in those cities. "The Goddess" is running at the Queen, in Dallas. "The Black Box" at the Newport and the Hippodrome has just finished "The Exploits of Elaine."

The Roseland theater of Dallas has been leased by the Dalton Brothers, formerly managers of the Old Mill, Orpheum and Happy Hour theaters in the same city. They have inaugurated a "Ten-Cent Vaudeville-and-Pictures" and are getting good business in the 300-chair house.

On July 5, the home of Dave Reed, president of the Metro Pictures Corporation in Dallas, was visited by the Stork and "Daddy" David now hurries home very early every afternoon to play with the little girl. Her proud father and mother had not yet heard the rumor, but he has been persistently rumored that the reason for this delay is that Dave insists she should be called "Metro" while Mrs. Dave says she thinks it would be better to name her "Olga" after Mrs. Olga Petrova, of Metro Pictures. Albert Russell, secretary of the Metro, says he is hoping the newness of having a baby in the family, as this is Number one for him, and Mrs. Reed will soon wear off, so Dave will not spend all his time telephoning home "to see how the kid is."

Rumor certainly travels fast! Two weeks before an announcement of the "Aitken-Griffith - Ince - Sennett" combination, and the selection of Fruehler as head of the Mutual, exchange men in Dallas were talking of the probable future of the Mutual, the remainder of 'em, and the line-up of the N.Y.M.P. and Aitken forces; for it was common gossip that a split was coming. One exchange man is forecasting the end before the end, and another is insisting on stating that two large in-

dependent producers will be aligned with the new Mutual program; and almost every exchange-man has a different view. H. T. Murray, known as "Uncle Tom" Murray, opened his airdome at Alford, Texas, two weeks ago; and was in Dallas last week buying a \$1,400 Wurlitzer instrument and two new machines.

R. W. McEwan, formerly part owner and manager of the Majestic theater, Hillsboro, Texas, has forsaken the exhibiting end to become aligned in the supply business, having sold his interest in the theater to his partner, R. A. Lawrence, and taken up duties in the concern. R. D. Thrash Film Company, in Dallas.

JACKSONVILLE NOTES.

By J. Melvin Andrews, Jacksonville Correspondent of Moving Picture World.

THE New Arcade theater will open next week with high-class motion pictures and singers, Jesse L. Clark, who has been at the Grand, has been transferred to the new house as local manager and is now putting the finishing touches on in order to be ready for the opening. "Dan" Micallef succeeds Mr. Clark at the Grand.

Mr. Byron Bryan, who is now in charge of the "Rooster" exchange, has just returned from a trip throughout the southern part of the state and reports business only fair. It seems that a good many houses are closing for the summer, but prospects for the season look very good. Business in the city for the past week has been badly handicapped, on account of the heavy rains which have been prevailing over the South; not a day has passed for the last week without one or two bad rains.

"The Isle of Regeneration," the six-reel Vitaphone Blue Ribbon masterpiece which scored such a decided hit at the Imperial theater two weeks ago, plays to a large engagement at this popular house on last Tuesday to capacity business regardless of rain, as also did "The Goddess" on Monday, and "The Sign of the Cross," another Blue Ribbon Vitaphone masterpiece in five reels, on Thursday. This is the story for which Miss Elaine Sterne was awarded the \$1,000 prize by the judges in the New York Sun scenario contest, and judging by the attendance on Thursday and Friday this one would also play a return.

It is reported that Mr. L. Holleman of Fort Pierce is now erecting a motion picture theater in this thriving little city, which will cost when completed about \$15,000. There will be seating capacity for seven hundred and will run Mutual program.

A small boy created a panic at the Savoy theater one night last week when he hurled a mainor bomb; patrons were forced to leave the theater in double quick time. J. C. Oliver, the manager, who was in the house at the time, was lucky in catching the boy in the act. He was turned over to the police department, who in turn handed him over to his father, who assured Mr. Oliver that he was severely punished.

The new motion picture shows being given by the city in the park continue to be successful, thousands of women and children attending every Thursday night; music is furnished by the Boys' band, also the First Regiment band.

The Republic theater doesn't seem to be doing so well since the change of policy last week; the price of admission makes a difference with the patrons here proving the attractions are good.

Miss Reed, secretary of the Kalem company, left last week on her vacation. Miss Reed expects to visit many points north, returning here in about four weeks.

"Wild Bill" Hopkins, who up until the present has termed himself the "unluckiest" man in the world, reports that luck has changed and he now thinks he is the luckiest man in the world. "Bill's" wife has inherited \$25,000 and a ten-acre farm; pretty soft for "Bill." Mr. Hopkins was formerly with the Lubin Co. here, before it was a brother-in-law to A. D. Hotaling of the Lubin staff.

BUFFALO NEWS GOSSIP.

By Billy Bison, Buffalo, 229 Oxford Ave., Correspondent of Moving Picture World.

THE new Regus moving picture theater at Chechnage and Munsell streets, Birmingham, N. Y. seats 1,000 persons. The Regus is described as one of the finest houses between New York and Buffalo. The front and side entrances are decorated with moulded figures, and suggest an artistic tone to the building. The theater is fireproof throughout and the ventilation is of the highest order. The side walls and ceiling are liberally filled with ventilators. There is a commodious stage and a fireproof operating room.

The Globe moving picture theater, Buffalo, whose proprietor went into bankruptcy, has been closed for several weeks.

The name of George Griffin appears in a recent casualty list sent out by the Alliea from the European war zone. Griffin was at one time connected with the management of the Family moving picture theater of Welland, a Canadian town near Buffalo. He was related to the owner of the Griffin chain of Canadian theaters.

The Bijou moving picture theater of Mt. Morris, N. Y., will be closed during the summer months on Tuesday, Thursday and Friday nights.

Samuel W. Hippler, editor of the Sunday Illustrated Times, of Buffalo, N. Y., a newspaperman of wide experience, is doing the press work for Erie Beach, a summer resort near that city. A moving picture show is among the features at this park.

Edward Tranter, sporting editor of the Buffalo Enquirer, is press agent for Carnegie Court, a Buffalo summer park, which has a moving picture show.

A new front will be erected at the Golden Palace moving picture theater of Lockport, N. Y., by Henry F. Thurston, proprietor.

An open air theater, seating 2,000 persons, will be built at Vassar College.

The Hotel Sheldon of North Tonawanda, N. Y., which has been closed for some time, has been remodeled into a moving picture theater. The first public moving picture show ever held out of doors at Kenwood, N. Y., recently attracted a good attendance.

Charles T. Taylor, of Louisville, will succeed J. M. Ward as manager of the Gayety theater, Buffalo. This house occasionally adds moving pictures to its regular program of burlesque.

It is reported that a moving picture theater may be built in the business section of Webster street and another near Schenck street and Payne avenue, North Tonawanda, N. Y. Business in this line has been stimulated as a result of a successful fight for Sunday shows waged by Henry Klinger, proprietor of the Oliver moving picture theater of that city. Mr. Klinger sought a license to operate his house on Sundays and the court granted his request. Mayor Hand of North Tonawanda opposed the granting the license.

The Mozart theater of Elmira, N. Y., has closed for the summer.

E. Melville is building a moving picture theater at Interken, N. Y.

Many attended the first open air moving picture show held this season in Union Club Park, Palmyra, N. Y.

A film in the Empire theater, Cohoes, N. Y., recently caught fire, but was extinguished before any damage was done. Patrons did not know of the accident, the operators having thrown the film out of a window.

Free tickets to Saturday afternoon shows to the Lyric and Amuse-U moving picture theaters of Corry, Pa., have been distributed in the rural districts about that city. The proposition is to attract Saturday shoppers to Corry. The tickets have been given out by the Board of Commerce and Industry of that place.

Arguments against Sunday moving picture shows have been revived in sermon by the Rev. Horace C. Ogden of the First Methodist Church, Rochester, N. Y.

Manager Deninger of the Olympio theater, Buffalo, has recently given a free show for the benefit of many newby, who sell the Enquirer of that city.

Decision on Censorship

Supreme Court of Pennsylvania Affirms
Inhibition of Moving Pictures—Upholds
to Grant Injunction Restraining State

Special to Moving Picture World

THE Supreme Court of Pennsylvania, Nos. 45-6-47, has affirmed the right of the state to exercise supervision over moving picture exhibitions through its board of censorship. It has declared the act of June 19, 1911, creating the board of censors, constitutional, and has upheld the Court of Common Pleas No. 5, of Philadelphia, in its refusal to grant an injunction restraining J. Louis Breitlinger and Mrs. E. C. Oliver, constituting the board of censors, from performing their official duties, as requested in proceedings brought by the Buffalo Branch of the Mutual Film Corporation and the Overbrook theater of Philadelphia. This decision, following decisions handed down by the Supreme Court of the United States on appeals from the censorship laws of other states, practically definitely settles the question of state censorship in this state.

WANAMAKER WEDDING FILMED.

Moving pictures of a wedding, entirely for private use, were made for the first time in this city, when the wedding of Miss Marie Louise Wanamaker and Gurnee Munn were made for the personal use of the bride's grandfather, John Wanamaker, the merchant prince of America.

It is not by any means the first wedding that has been filmed by the motion picture camera, but heretofore in Philadelphia the work has been done by moving companies. No such fate shall befall the Wanamaker film. The result is that Mr. Wanamaker will have an exclusive, private record of the advent of his daughter on the wedding of his granddaughter that will be a lasting pleasure. Pictures were made at "Honeyshuck" of the Clark wedding and were also for family record solely.

About 1,000 feet of film was exposed at the church and at Lindenhurst, where the reception was held, and every phase of the wedding was permanently recorded. A moving picture of the bride and bridegroom leaving the church, with the bridesmaid and ushers, the guests leaving and then the wedding party arriving at Lindenhurst and an improved wedding procession on the lawn of the estate were all included in the material seen by the eye of the camera.

WIFE OF PICTURE MAN DIES OF SEVERE BURNS.

Wednesday morning, July 7, the citizens of this city were shocked when told the sad news that Mrs. S. M. Farrar had been severely burned when her clothing caught fire while engaged in burning trash at her home on Forest street. In some manner her skirts caught fire and before help could arrive to extinguish the flames she was badly burned about the hips and lower limbs.

Mrs. Farrar's mother and sister who live in Ava and little Miss Erville who was visiting her grandmother, were notified of the unfortunate affair and arrived here Wednesday.

A trained nurse was employed to attend Mrs. Farrar, who was given the best possible care.

After the funeral the family published the following card of thanks:

We wish to return our heartfelt thanks to the many generous friends who stood by us, with such unwearied kindness during the time our darling wife, mother, daughter and sister was called upon to suffer before entering into "the rest prepared for the children of God," and crossed to the "beautiful home over there." Sorrow have any, in need of sympathy and the most devoted friendship, received so full a measure of the fruits

of the human heart. All that human power could do to alleviate suffering and mitigate our sorrow was done. Nothing that skill could suggest or love supply was wanting, and the altar of friendship was ever laden with its holiest incense. May the bread that so lavishly and generously cast upon the waters return to them after many days and his who "tempers the wind to the shorn lamb" protect them from all harm and long shield them from the horrors of sickness and death incident to humanity; and when they come, as come they must to one and all, may they be sustained and comforted by friends as noble, generous and devoted. More, we could not ask for them, more, friends could not give.

From Philadelphia News Service.

S. M. FARRAR AND CHILDREN
MISS A. E. TALBOTT
MISS MINNIE TALBOTT
H. W. TALBOTT
MRS. H. A. AUSTIN

IN THE PHILADELPHIA DISTRICT.

Much interest has been aroused by the resignation of Arthur C. Melvin from the local branch of the World Film Corporation, and the announcement that he has joined forces with the George Kleine attractions. Mr. Melvin is one of the most popular men in the film business, and undoubtedly his friends will be pleased to see him at his new quarters.

William Wirt, of the Calhuff Supply Company, 1301 Race street, will leave tomorrow next for a ten-day extensive trip in the vicinity of the Niagara Falls. Mr. Wirt is one of the most energetic members of the local trade and is known throughout all sections of the city on account of his personality and the faithfulness with which he attends to his daily tasks.

Chris Hand, former proprietor of the Hand theater, Millville, N. J. which property was recently purchased by Mr. Blanchard, formerly of the Peoples Theater, Sunbury, Pa., has opened the new Regent theater at Wildwood, N. J.

Albert Fozg has recently opened a new moving picture establishment at Ocean City, N. J., on the Foggy Pier overlooking the ocean. Mr. Fozg is well known throughout this famous resort by the seaside and is well versed in the subtle art of showing the right kind of shows at the right time.

The Windsor theater, Frankford avenue and Wamsley street, which has been closed for some time past, was recently opened under new management. Mr. Black has now taken charge of the establishment and will endeavor to convince the people in that vicinity that he is in earnest when he declares that his shows will be of the best in the city.

The Howard theater, Front street and Ontario avenue, has recently been closed for the balance of the summer but will reopen in the fall with the same progressive management and will once more entertain the folks of the neighborhood with the delightful pictures which have endeared the theater to its patrons.

A. S. Hyams, formerly of the New York office, has succeeded J. A. Koepel as manager of the local branch of the General Film Company. Mr. Koepel leaves Washington to assume the management of the Albany, N. Y. office.

The three-story loft building, 1304-06 Vine street, which is 35 by 68 feet, has been sold by Louis Alexander to Jay Kaufman for \$10,000. The sale was negotiated by R. A. Heyman and Brothers. This new change in the proprietorship of the property has led to no effect upon the affairs of the Interstate Film Corporation to whom the building is rented.

PATRIOTIC THANKSGIVING.

By G. D. Crain, Jr., Louisville Correspondent of Moving Picture World.

LEO GOLDBERG, manager of the Keith circuit, of Louisville, used a patriotic stunt on July 4 and 5, which took very well with the people present at the theater. Two slides had been arranged, each of which carried the United States flag as the center of attraction. Under the first flag were the words "The Flag of Peace." The second slide bore the words "Thank God For This." These slides brought home to the patrons of the theater how much they really have to be thankful for and how fortunate this country is in being out of the European turmoil, and were greeted with applause.

"ETERNAL CITY" PLAYS BIG ON RECALL.

Pauline Frederick in the Famous Players production of the "Eternal City" made such a hit at the Majestic during the four days that the film was shown in Louisville that it was decided to recall it for an additional two days, run on Sunday and Monday of the following week. In spite of the fact that the show runs to 8,300 feet of film, takes two hours, and has been shown at advanced prices all over the country, the local theater did not raise prices and showed the big production for one dime. Patrons were turned away from all of the night performances and from a number of the day shows.

MAY LICENSE POPULARITY CONTESTS.

At Paducah, Ky., through the efforts of the Retail Merchants' Association, an ordinance will probably be drafted shortly whereby all moving picture houses, merchants, newspapers, etc., conducting popularity contests will be forced to pay a license for the privilege. The matter is now up before the commissioners. The ordinance does not appear to be passed over the fact that in these contests something is sold often times as a commercial venture, and they claim that promoters should be forced to pay for the privilege.

"PROHIBITION" IN KENTUCKY.

Frank Rogers, who booked state rights on the photoplay "Caheria" and also handled it through the South, was recently in Louisville, where he made a special showing for exhibitors of the film "Prohibition" at the Knickerbocker theater at Eighteenth and Market streets. Mr. Rogers is booking the film in ten states. A delegation of local prohibition workers was also invited to attend the private showing. Opinion is greatly divided on the subject in Kentucky, and it is probable that the whisky interests would wish to suppress such a film just now, as politics is in a feverish state, elections are on and a meeting of the state legislature will take place, starting January, 1916. On the other hand interest is general in the film just now and the picture should draw.

"ISLE OF REGENERATION" GOES WELL AT THE MARY ANDERSON.

The Mary Anderson theater recalled the "Isle of Regeneration" for a return engagement. On two occasions large crowds have been present at the second night show that Mr. Goldberg has had the first two runs rerun at the conclusion of the season, might be so that those standing at the beginning of the show and unable to see would be able to see the entire show. This pleased the patrons immensely.

KENTUCKY SHORTER ITEMS.

The Dixie of Albany, Ky., which was recently started, had considerable trouble with the first projection machine purchased, which happened to be out of order. The machine was returned and a new one installed. The theater has the first one in the town and is doing a nice business.

Free Shows Make Hit

Boston's Experiment With Free Picture Shows in Playgrounds and Parks Is Well Received—Rational Entertainment and Aids to Good Citizenship the Aim—Advise Other Cities in Massachusetts to Take Up Plan.

By Edwin H. McCloskey, New England Correspondent of Moving Picture World.

Roman's opera house at Lancaster, Ky., has been leased by Ramsey & Dudley, moving picture exhibitors, who operate a theater in Lexington, Ky. The new management has taken possession and will shortly start with first class pictures.

Lewis Connor, J. W. Watters and V. D. Frennell, of Smithland, Ky., have formed a partnership agreement and have installed a lighting plant which will furnish light and power in the city. A moving picture theater will be installed also and will be in connection with the lighting plant.

The Star theater of Uniontown, Ky., has been closed, following its sale to D. P. Curry, who, in turn, sold it to J. P. Skipper, who, after showing two nights, turned the property over to Edgar Duncan, owner of the Idle Hour theater. Mr. Duncan has combined the two outfits and hereafter will show only at the Idle Hour.

At Keith's theater in Louisville the management has made a co-operative arrangement with the Mercantile and Storage Company whereby "Rivo" kinger ale is now passed around the theater to the patrons instead of water as was formerly the system in warm weather. The kinger ale is arranged in glasses on trays.

Charles Porter, formerly manager of the Hippodrome of Louisville, recently wrote to Charles J. Nichols, manager of the Orpheum. In the letter Mr. Porter announced that he had joined the Canadian troops, and has enlisted for active service. He expects to leave shortly for Europe. Photographs of Mr. Porter in uniform were enclosed in the letter. He asked Mr. Nichols to tell his old friends in Louisville, good-bye for him, as it was probable he would never get back.

J. Johnson Muselman, manager of the Woodland air dome, recently packed the open-air theater to capacity when he advertised that prize of \$2 in gold would be given to the best impersonator of Charlie Chaplin.

Melvin N. Gerber, formerly treasurer of Keith's theater in Louisville, and now treasurer of the Mary Anderson, has announced that he will marry Miss Benedict. Mr. Gerber will be married on August 15 to Miss Celia Bass, a popular local girl.

Frederick Levy, of Louisville, who is associated with the Keith interests, was recently in New York, where he attended a meeting of the heads of the Keith circuit. Mr. Levy and his wife, who started the movement whereby children's pictures were inaugurated in Louisville and other cities, will leave next month for California, where they will take in the exposition.

IN NEW ENGLAND.

D. A. Smith of the Central theater at Westbury, R. I. is the new owner of the theater formerly owned by Putnam. This house was formerly owned by Selig Goldman.

The pictureization of Robert Hillard's great success, "A Fool There Was" recently played to 1,132 persons in one day at the Empire at St. Albans, Vermont. This picture is now having its twentieth run in Boston, where it is shown at the Puritan theater.

Both Mrs. Church and the newcomer are doing nicely.

Manager Al Somerby of the Bowdoin Square theater, Boston, is spending his vacation at Sugar Hill, N. H., where he is enjoying himself motoring through the country.

Numerous excursion parties coming into Boston during July and August are arranging with the booking department of the Tremont theater for reservation of seats for "The Birth of a Nation." It is expected that several of next month's performances will be sold out to out of town visitors.

THE free motion picture shows in Boston parks and playgrounds, which were inaugurated last week, are meeting with unexpected success. From the outlook at the present time, it is highly probable that these shows will be continued through the country. The undertaking was first an experiment entered into by several organizations and the park officials combining educational features with rational entertainment and definite aids of good citizenship. The shows have been well received by the citizens. The program for these entertainments has been made up of high grade pictures, which have been carefully chosen depicting both educational and health themes, with current news pictorials, high grade comedies and cartoons. A special feature has been pictures and slides that show the resources of Boston for recreation, civic progress and good living. Suitable music is played at every performance.

This undertaking has been named the "Boston Parks Shows" and the correct name for the committee carrying out the plans for the organization is "Committee on Park Shows." Seymour Stone of the Boston Society for the Relief and Control of Tuberculosis is chairman of the main committee. A sub committee is charged with arrangements for conducting the entertainments, consisting of D. M. Clagburn, director of social work for the Boston Young Men's Christian Association, Dr. G. W. Tupper of the Immigration Department of the State Y. M. C. A. and E. B. Mero, secretary of the Public Recreation and social service committee, secretary of the Boston Young Men's Christian Association. The other societies which are cooperating in this work were named in last week's issue of the world.

The past week's shows were given as follows: Monday North End Park; Tuesday, Mystic Playground, Charlestown; Wednesday, Sullivan Square Playground, Charlestown; Thursday, Friday, First Street Playground, South Boston. The committee in charge of the entertainments is now assisting organizations and citizens' committees in other Massachusetts cities and towns, who have become interested in the plan. It is likely that the plan may be adopted in several places throughout the state before the summer is over.

NEW HOUSE IN CONCORD.

E. A. Caron, owner of the Star theater at Manchester, N. H. is planning for the erection of a modern picture playhouse at Concord, N. H. This theater will be located at the corner of Pleasant and Main streets and when completed will cost \$150,000. It will be designed after the Strand theater, N. Y. and will have a seating capacity of 1,200 persons with one balcony. The construction throughout will be of brick and granite. No expense will be spared to make it one of the most modern and up to date houses in the Granite State. The structure will be completed and will open about September 15.

FILMS SUMMER WHITE HOUSE.

"Dick" Sears, New England cameraman for the Hearst-Selig Pictorial News, was recently compelled to use considerable diplomacy to persuade President Wilson to allow him to make pictures of the summer White House at Cornish, N. H. When Sears first appeared on the scene, he was given a cold and refusing answer. He was given a "stiff" of the grounds, the house and a brook. On his return to Boston, he made enlarged prints, which when mounted, he sent to the President. A few days later, he received a letter which gave him per-

mission to grind the camera. He desired to make pictures showing how the president and grounds were guarded against maniacs. Dr. Grayson, the president's personal aid, informed him that this would not be allowed, as the identity of the guards must be unknown. Finally Dr. Grayson consented to grind the machine while the energetic cameraman impersonated a guard in communication with the executive at the house.

TO BUILD BIG THEATER.

The Strand Theater Company has been incorporated under Massachusetts laws for \$375,000. This concern plans to erect a new photograph theater at the corner of Front street and Leland Court, Worcester, Mass. Plans of the building are now in the hands of an architect and ground will be broken for the new structure in the near future. The theater will open in the early winter. The incorporators are Moe Mark of Lynn, Joseph Levenson and Max Levenson of Boston. Mr. Mark is also building a new house at Lynn, Mass.

NEW ENGLAND NEWS NOTES.

It is the belief of the State police officials that the fire which destroyed the Columbia theater at Taunton, Mass. last week was the work of a firebug. As the result of an investigation, it was found that three separate fires had been started in different parts of the auditorium. An empty gasoline can was also found where the fire was raging fiercest. Norman Riskula, manager of the theater, which is leased by Thomas Shattuck of Providence, R. I., stated that there was no gasoline on the premises as far as he knows. The fire caused a damage of about \$1,500.

Manager Samuel Bernfield of the Pathe Exchange, Inc. of Boston was in New York for a few days last week, attending the annual convention of the Pathe branch managers. Mr. Bernfield is one of the most active managers of the Pathe circuit and has produced great results since he resumed charge of the New England territory in January.

Considerable enthusiasm is being manifested by manager Harry F. Campbell of the New England office of the Fox Film Corporation since his return from the recent managers' convention at New York City. There is hardly a house in the whole New England territory that has not used a Fox feature since Mr. Campbell's arrival.

Manager Henry Burke of the Princess theater, Marlboro, announces that the box office receipts at his playhouse are showing an unbelievable increase since he resumed his second run Chaplin-Essanay features.

Mitchell Granby, roadman for the Fox Film Corporation, has returned from a three weeks' tour of New Hampshire and Vermont. He states that business conditions are about the same as last year in that territory. He also states that the theaters are running more features this summer than they were using last fall. During the trip, Mr. Granby contracted with several houses for the use of Fox productions. Among them are New Empire, St. Albans, Grand in Montpelier, Burlington, Littleton, Gettysburg, Peterborough and the Idle Hour at Hardwick.

H. D. Montperry, proprietor of the Grand and Grand theaters at Bellows Falls, Vermont, has purchased the Opera House in that place. He plans to use Fox productions beginning in September. The house will be closed temporarily, while alterations are being made.

Calendar of Daily Program Releases

Releases for Weeks Ending July 24 and July 31

(For Extended Table of Current Releases See Pages 738, 740, 742.)

General Film Company

Current Releases

MONDAY, JULY 19, 1915.

BIOGRAPH—The Chadford Diamonds (Drama).
ESSANAY—A Bag of Gold (Drama).
KALEM—The Crooked Path (Special—Three parts—Drama).
LUBIN—The Discontented Man (Drama).
SELIG—The Shadow and the Shade (Special—Two parts—Drama).
SELIG—Hearst-Selig News Pictorial, No. 57, 1915 (News).
VITAGRAPH—The Highwayman (Comedy).

TUESDAY, JULY 20, 1915.

BIOGRAPH—A Daughter of Earth (Special—Two parts—Drama).
ESSANAY—Jabez's Conquest (Episode No. 3 of "The Adventures of Dominick" Special—Two parts—Drama).
KALEM—The Spook Raisers (Comedy).
LUBIN—A New Way to Win (Comedy).
—A Barn Yard Mix-Up (Comedy).
SELIG—The Foreman of Bar Z Ranch (Western Drama).
VITAGRAPH—The Love of Madonna (Broadway Star Feature—Special—Three parts—Drama).

WEDNESDAY, JULY 21, 1915.

BIOGRAPH—Under Two Flags (Special—Three parts—Drama).
EDISON—A Change for the Better (Comedy).
ESSANAY—The Fable of "The Home Treatment and the Sure Cure" (Comedy).
KALEM—The Strangler's Cord (Episode No. 1 of "The Mysteries of the Grand Hotel" Special—Two parts—Drama).
KNICKERBOCKER STAFF FEATURES—The Cup of Chance (Special Feature—Three parts—Drama).
LUBIN—When the Light Came In (Special—Two parts—Drama).
SELIG—At the Flood Tide (Drama).
VITAGRAPH—Following the Scent (Comedy).

THURSDAY, JULY 22, 1915.

BIOGRAPH—His Singular Lesson (Comedy-Drama).
ESSANAY—Others Started It, But Sophie Finished (Comedy).
LUBIN—Destiny's Skein (Special—Three parts—Drama).
MINA—On the Job (Comedy).
SELIG—Motherhood (Special—Three parts—Drama).
SELIG—Hearst-Selig News Pictorial, No. 58, 1915 (News).
VITAGRAPH—All on Account of Towser (Comedy).

FRIDAY, JULY 23, 1915.

BIOGRAPH—Man's Genesis (Drama) (Biograph Release No. 7).
EDISON—On Dangerous Paths (Special—Four parts—Drama).
ESSANAY—Broncho Billy and the Posse (Western Drama).
KALEM—In Double Harness (Special—Two parts—Comedy).
LUBIN—Her Idol (Drama).
VITAGRAPH—Mr. Bixbie's Dilemma (Comedy).

SATURDAY, JULY 24, 1915.

BIOGRAPH—His Criminal Career (Comedy-Drama).
EDISON—The Secret of the Cellar (Drama).
ESSANAY—The Sky Hunters (Special—Three parts—Drama).
KALEM—The Girl on the Engine (Episode No. 37 of the "Hazards of Helen" Railroad Series—Drama).
LUBIN—When Wife Sleeps (Comedy).
SELIG—The Heart of Paro (Jungle Zoo Drama).
VITAGRAPH—A Pair of Queens (Special—Two parts—Comedy).

General Film Company

Advance Releases

MONDAY, JULY 26, 1915.

BIOGRAPH—A Letter to Daddy (Comedy—Drama).
ESSANAY—The Call of Yesterday (Drama).
KALEM—Don Caesar De Bazan (Broadway Favorites—Special—Four parts—Drama).
LUBIN—The Earl's Adventure (Drama).
SELIG—The Unfinished Portrait (Special—Two parts—Drama).
SELIG—Hearst-Selig News Pictorial, No. 59, 1915 (News).
VITAGRAPH—The Jarr Family Series, No. 15, "Mr. Jarr's Big Vacation" (Comedy).

TUESDAY, JULY 27, 1915.

BIOGRAPH—Reapers of the Whirlwind (Special—Two parts—Drama).
ESSANAY—Boys Will Be Boys (Special—Three Parts—Comedy Drama).
KALEM—The Toilers ("Ham & Bud" Comedy).
LUBIN—Susie's Suitors (Comedy).
—An African Hunt (Comedy).
SELIG—The Child the Dog and the Villain (Drama).
VITAGRAPH—The Red Stephano (Special—Two parts—Drama).

WEDNESDAY, JULY 28, 1915.

EDISON—Poor Baby (Comedy).
ESSANAY—"Dreamy Dud" Goes Bear Hunting (Living Cartoon).
—A Scenic Subject on Same Reel.
KALEM—Mysteries of the Grand Hotel (Episode No. 2, "The Disappearing Necktie"), (Special—Two Parts—Drama).
LUBIN—The Dead Soul (Special—Three parts—Drama).
SELIG—Jimmy (Drama).
VITAGRAPH—The Missing Clue (Comedy).

THURSDAY, JULY 29, 1915.

BIOGRAPH—The Wanderer's Pledge (Drama).
ESSANAY—Shakeville's Twins (Western Comedy).
LUBIN—The Gold in the Crock (Special—Two parts—Drama).
MINA—He's In Again (Comedy).
SELIG—The Isle of Content (Special—Three parts—Drama).
SELIG—Hearst-Selig News Pictorial, No. 60, 1915 (News).
VITAGRAPH—Cuely, Fortune Hunting (Comedy).

FRIDAY, JULY 30, 1915.

BIOGRAPH—The Battle At Elderbush Gulch (Special—Two parts—Drama). (Re-issue No. 8).
EDISON—The Girl of the Gypsy Camp (Special—Three parts—Drama).
ESSANAY—Broncho Billy's Surrender (Western—Drama).
KALEM—A Business Buccaneer (An Alice Joyce Re-issue—Drama).
LUBIN—The Call of Motherhood (Drama).
VITAGRAPH—Some Duel (Comedy).

SATURDAY, JULY 31, 1915.

BIOGRAPH—More Than Friends (Drama).
EDISON—The Bedouin's Sacrifice (Drama).
ESSANAY—A Man Afraid (Special—Two parts—Drama).
KALEM—The Fate of Number 1 (Episode No. 38 of the "Hazards of Helen" Railroad Series—Drama).
LUBIN—Billie's Heiress (Comedy).
SELIG—The Quest (Drama).
VITAGRAPH—The Mystery of Mary (Broadway Star Feature—Special—Three parts—Drama).

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Calendar of Daily Program Releases

Releases for Weeks Ending July 24 and July 31

(For Extended Table of Current Releases See Pages 738, 740, 742.)

Universal Film Mfg. Co.

SUNDAY, JULY 18, 1915.

LAEMMLE—For His Superior's Honor (Drama).
L-KO—A Doomed Hero (Two parts—Comedy).
REX—No release this week.

MONDAY, JULY 19, 1915.

BROADWAY UNIVERSAL FEATURES—Scandal (Five parts—Drama).
NESTOR—There's Many a Slip (Comedy).

TUESDAY, JULY 20, 1915.

GOLD SEAL—Homage (Two parts—Modern—Drama).
IMP—What Might Have Been (Drama).
REX—A Happy Fair (Comedy).

WEDNESDAY, JULY 21, 1915.

ANIMATED WEEKLY—Number 174 (News).
L-KO—The Curse of a Name (Comedy).
VICTOR—The Weird Nemesis (Two parts—Hypnotic—Drama).

THURSDAY, JULY 22, 1915.

BIG U—The Burden Bearer (Drama).
IMP—Thou Shalt Not Lie (Two parts—Drama).
POWERS—Lady Baffles and Detective Duck in "The Signal of the Three Socks" (Comedy).

FRIDAY, JULY 23, 1915.

IMP—No release this week.
NESTOR—Behind the Screen (Two parts—Comedy).
VICTOR—Jeanne of the Woods (Drama).

SATURDAY, JULY 24, 1915.

BISON—The Mad Maid of the Forest (Two parts—Drama of the Woods).
JOKER—A Duel at Dawn (Comedy).
POWERS—The Honor of Kenneth McGrath (Drama).

SUNDAY, JULY 25, 1915.

LAEMMLE—According to Value (Drama).
L-KO—No release this week.
REX—Bound on the Wheel (Three parts—Drama).

MONDAY, JULY 26, 1915.

BROADWAY UNIVERSAL FEATURE—The Earl of Pawtucket (Five parts—Comedy).
NESTOR—The Tale of His Pants (Comedy).

TUESDAY, JULY 27, 1915.

GOLD SEAL—The Flight of a Night Bird (Two parts—Drama).
IMP—The New Jitney in Town (Comedy).
REX—One On Mother (Comedy—Drama).

WEDNESDAY, JULY 28, 1915.

ANIMATED WEEKLY—Number 177 (News).
L-KO—Life and Moving Pictures (Two parts—Comedy).
VICTOR—The Double Standard (Drama).

THURSDAY, JULY 29, 1915.

BIG "U"—No release this week.
LAEMMLE—Heritage (Four parts—Drama).
POWERS—"The Jap Phenomena" in Famous Acrobatic Feat.—Strange Mammals At Home (Ditmar's Educational).

FRIDAY, JULY 30, 1915.

IMP—The Hunchback's Romance (Two parts—Drama).
NESTOR—The Rise and Fall of Officer 13 (Comedy).
VICTOR—No release this week.

SATURDAY, JULY 31, 1915.

BIG U—Meln Friendt Schneider (Drama).
BISON—A Daughter of the Jungles (Two parts—Drama).
JOKER—The Village Smithy (Comedy).

Mutual Film Corporation.

SUNDAY, JULY 18, 1915.

KOMIC—A Chase by Moonlight (Comedy).
MAJESTIC—The Mystic Jewel (Two parts—Drama).
THANHOUSER—Old Jane of the Gaiety (Drama).

MONDAY, JULY 19, 1915.

AMERICAN—The Honor of the District Attorney (Two parts—Drama).
KEYSTONE—Dirty Work in a Laundry (Two parts—Comedy).
RELiance—The Lie (Drama).

TUESDAY, JULY 20, 1915.

BEAUTY—His College Wife (Comedy Drama).
MAJESTIC—The Runaways (Juvenile Comedy).
THANHOUSER—The Picture of Dorian Gray (Two parts—Drama).

WEDNESDAY, JULY 21, 1915.

AMERICAN—Walt and Sea (Drama).
BRONCHO—Cash Parrish's Pal (Two parts—Western Drama).
RELiance—Old Mother Gray (Drama).

THURSDAY, JULY 22, 1915.

DOMINO—The Man Who Went Out (Two parts—Drama).
MUTUAL WEEKLY—Number 29, 1915 (News).

FRIDAY, JULY 23, 1915.

PAISTAFF—P. Henry Jenkins and Mars (Comedy).
KAY-BEE—The Play of the Season (Two parts—Drama).
MAJESTIC—The Little Catamount (Drama).

SATURDAY, JULY 24, 1915.

RELiance—The Pretender (Two parts—Drama).
ROYAL—Making Over Grandpa (Comedy).

SUNDAY, JULY 25, 1915.

KOMIC—Safety First (Comedy).
MAJESTIC—Tangled Paths (Two parts—Drama).
THANHOUSER—His Two Patients (Drama).

MONDAY, JULY 26, 1915.

AMERICAN—The Newer Way (Two parts—Drama).
RELiance—Her Fairy Prince (Drama).

TUESDAY, JULY 27, 1915.

BEAUTY—Betty's First Sponge Cake (Comedy).
MAJESTIC—The Straw Man (Comedy Drama).
THANHOUSER—Outcasts of Society (Two parts—Drama).

WEDNESDAY, JULY 28, 1915.

AMERICAN—The Deception (Drama).
BRONCHO—The Phantom Extra (Two parts—Drama).
RELiance—Billie's Rescue (Drama).

THURSDAY, JULY 29, 1915.

DOMINO—When Love Leads (Two parts—Drama).
MUTUAL WEEKLY—Number 30, 1915 (News).

FRIDAY, JULY 30, 1915.

AMERICAN—After the Storm (Drama).
PAISTAFF—Getting the Gardener's Goat (Comedy).
KAY-BEE—When the Tide Came In (Two parts—Drama).

SATURDAY, JULY 31, 1915.

RELiance—Big Jim's Heart (Two parts—Drama).

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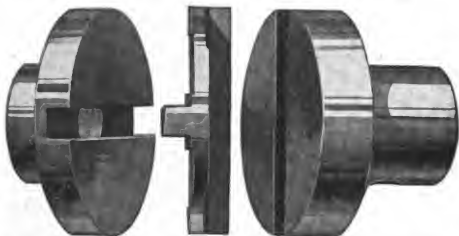
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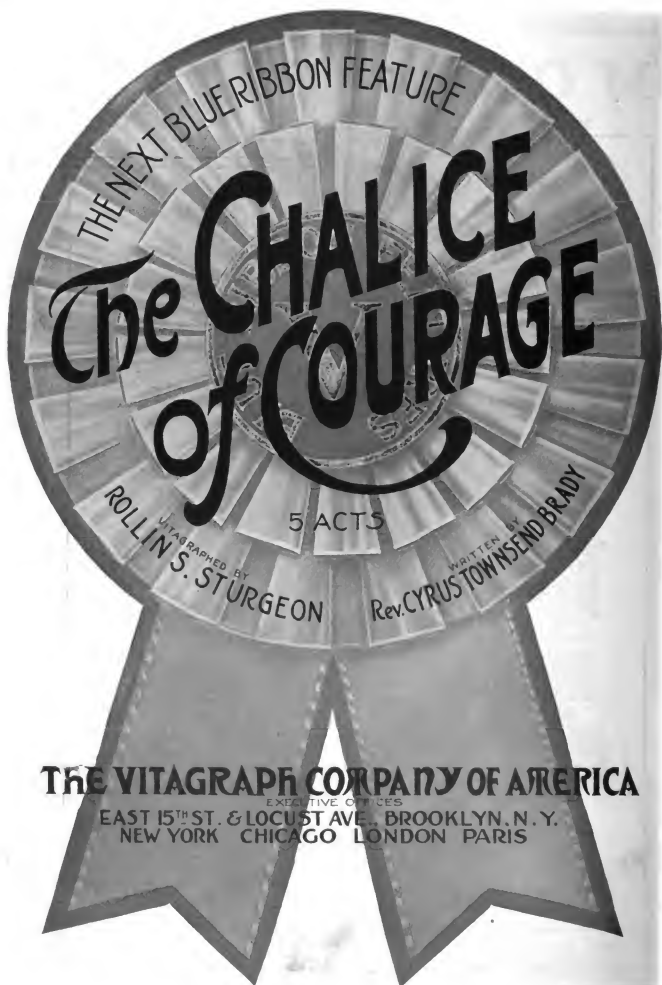


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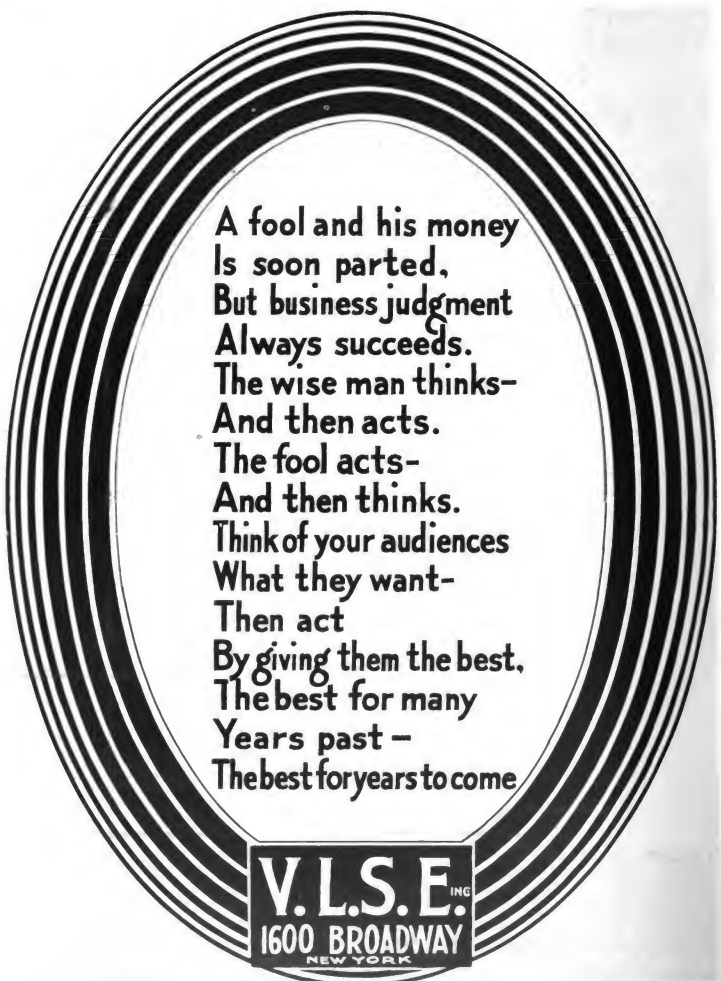
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Stories of the Films

General Film Company LUBIN.

THE EARL'S ADVENTURE (July 26).—The young earl of Carnarvon travels to America in search of his ideal, and on the observation platform of the limited he meets a girl named Jessie. The girl is beautiful but rather distant. The Earl bluntly declares that he would do anything to win her regard—to know her better. The girl laughs satirically and names the Vantine necklace, mentioned in the newspaper, as the price of her friendship. Then she disappears inside her compartment.

That night at the club the Earl is introduced to John Vantine, whose name he recognizes. The Englishman resolves to dare all and become a thief for the unknown girl of his dreams. He jimmies his way into the Vantine mansion, makes his way to the library, and is promptly apprehended by the master of the household. Vantine recognizes the Earl and is shocked to discover his crookedness. The Earl makes a clean breast of it, however, and tells him all it came about. Vantine is indignant and rather admires the young fellow daring, since he is convinced of the Earl's intention to restore the jewel once the mysterious girl's name is learned.

Returning from the opera, the Vantine housewife stops at the door and a young woman alights. It is Miss Sylvia Vantine—the bewitching heroine of the Earl's railway adventure. She is wearing the necklace, but in a moment it is snatched and she drops it to the door. The Earl recovers it and presents the string of jewels with a low bow. After that it's easy.

AN AFRICAN HUNT (A Cartoon Comedy—July 27).—The Yankee explorer climbs into the ear of his balloon, gives the signal, soars into the air and starts for Africa. It goes without saying that when he gets there his adventures are varied and extraordinary. The animals of the desert, the pyramids and the sphinx itself combine to make him hunt a series of amusing adventures.

SUE'S SUITORS (July 27).—Sue is very happy in Jed's love until she falls help to a lot of money. Both she and her mother decide that Jed is no match, and he is fired out of the way. They set up an establishment and soon rather about them a choice assortment of fortune hunters. Mother thinks they are real society people and Sue is much of the same belief. Jed comes to make a last appeal and succeeds in getting as far as the hall, but mother appears and tells the butler to throw him out. Jed dies "hard," but there are two to one. He lays for his rivals and catches them coming out. He fires a few volleys of stones and chases them up the street, but they turn and a battle royal starts. It might have been bad for Jed had not Sue's uncle, a prison warden, happened along. He chases the others and takes them down to the house where he is coming to visit, but he is not made particularly welcome himself. He suggests that the suitors should fall birds. Mother disagrees, but sends gets into his uniform, blows a whistle and a whole lot of

suitors fall into line and do the lock step from force of habit. There is no answering that argument. They are kicked out of doors, and Jed gets the girl.

THE DEAD SOUL (Special—Three Parts—July 28).—The crew of the barge commanded by the brutal captain died Carson decides to ready for a voyage to Algeria. Two of the sailors see the rats leaving the ship, and taking this as a bad omen, desert. Carson decides to shanghai two men. He corals one drunken sailor and looking for another man finds the Rev. Paul Stoddard administering to a dying seaman. He decides to shanghai the minister, too, and tells Stoddard that a sailor on board his ship needs a minister. Stoddard follows the captain. When he asks for the sick man he is thrust down the hatchway and the order is given to sail. A few hours later Stoddard is admitted above and told to go to work. Later he sees Carson mistreating a cabin boy and intervenes. The captain turns his fury on the minister, knocks him down and orders the mate to throw the "swine" in the fore-castle. Thats Stoddard refers to his Bible and finds a passage reminding him that it is his duty to save souls.

Next day he shows Carson the Bible passage "that whatsoever a man soweth that also shall he reap." Carson again strikes the minister and in doing so falls over a rope and injures his leg, and it seems like a judgment. During the whole voyage Stoddard is treated with extreme brutality but works earnestly for the reformation of the cruel captain. In Algeria a beautiful maid, Fatika, has been abducted and sold to a slave dealer. She is put up for sale in the slave market, and Carson buys her and drags her off to the ship. Stoddard determines to save her. His opportunity comes when Carson is called from his cabin to quell a general fight among the crew. Stoddard makes the cabin door and leads Zuleika to the rail and the girl's rescue is soon effected by Hassan, her lover. The disturbance quelled, Carson discovers Zuleika's escape and is furious. He knows Stoddard has a hand in the affair and strikes him a terrible blow. The minister reels against the medicine chest. It falls with him and all of the bottles are broken.

Bubonic plague breaks out upon the ship and the serum is all lost, and Carson realizes that there is a divine justice. The frightened sailors leave, and Carson is beaten when he attempts to prevent them. Stoddard is invited to come along but he declares that his duty is to remain with the dying men on board. Carson and Stoddard are both stricken and the minister discovers a single dose of the anti-plague serum. He rubs on deck to give it to Carson. The captain's dead soul is resurrected; he hands the syringe to Stoddard, saying, "Take it, you are the better man," then he collapses. Stoddard injects the serum in the unconscious man's arm and smiles peacefully as he opens his Bible. He can die happy knowing that his mission has been accomplished. Carson comes to and Stoddard dead beside him. He opens the Bible and is confronted by the words, "Greater love than this is no man's, that he lay down his life for his friend." He murmurs his first prayer, and rises to take a pausing vessel.

THE GOLD IN THE CROCK (Special—Two Parts—July 29).—Chester Grey and his wife, Jessie, living on a Northwest lumber tract, of which he is part owner, set out to convert to every possible way, with the intention of becoming sole owners of the timber interests. In eight years they have succeeded, but during this time the mining instinct has become inbred, and they are miners. Jessie has lost her beauty in her ceaseless efforts to save by doing rough work herself, and Chester has become a driver of men, employing a lawless and cheap class of labor, with the exception of one, Harry, who is his assistant. Love has been lost to them, though neither quite realize it. Jessie's younger sister, Grace, who once loved him, but Miss Vane promptly falls in love with her, and she with him. But Grace also arouses the admiration of Chester, who finds himself doing the work of the wife and more of the sister-in-law. Grace accepts his caresses as those of a brother, until one day, when Chester loses all control of himself, and takes her in his arms. Both Jessie and Harry see the incident, but both turn away, and thus fail to see the estranged Grace, when she pushed Chester from her.

Both the wife and the young man misjudge the girl and the husband. Grace determines to get away without telling Jessie, and starts for the station on foot. Jessie decides to leave Chester to Grace, and takes the savings from the old crock on the station platform and goes to the bushes, where it is found by Grace. Jessie escapes, but Grace, with the money, falls into the hands of the old crock. Jessie is summoned and the thugs take Grace to a cabin, and confine her in the cellar, which is used as a storehouse for powder. In a fight over the division of the money, a lamp is overturned and burning oil is poured into the cellar, igniting some rubbish. Chester and Harry arrive in time to rescue Grace, just as the cabin explodes. The husband and wife realize that their miserly instincts have been the cause of their lost happiness, and the recovered money becomes a wedding present to Harry and Grace.

THE CALL OF MOTHERHOOD (July 30).—The young widow of the mountaineer lavishes an abundance of love on her little child. In the city Henry Parrell, a prosperous young physician, recently become a widower; he loves his little child as much as a man can who has lost his ideal wife. Lorenna Nash is a mercenary society woman, plans to become his second wife. Henry establishes himself with his child, her nurse and other servants in his lodge in the mountains.

In wild grief, Nan, the girl widow, comes to him. Her child is dying. Despite Henry's efforts, the child dies and the mother's mind is unshaken by her great grief. Nan, wandering, sees Henry's child asleep in its cradle under the tree, and the call of motherhood becomes too strong to resist. She carries the child to her own cabin and there bestows upon it all the love in her soul. Henry will not disturb her at first, and when later he and the nurse gently remonstrate, Nan denies them to deprive her of the child. Henry patiently waits for the days to restore Nan's reason, and, with his child's nurse, sees that Nan and the child are well provided for.

Nan's mind does regain its strength, but her passionate love for Henry's child does not abate. She can not bear to part with it finally, and the nurse tells Henry she has not the heart to deprive Nan of the baby. Gradually she is naturally Henry and Nan awake to mutual love, and when Lorenna of the city finds her way to the mountain retreat, that she is so deceived, her that she has lost the wealthy young physician forever.

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parts, Hilton makes his escape after a sensational fight. Phoning to Frances, he informs her of the necklace's hiding place. Duncan is captured just as he recovers the jewel.

A BUSINESS BUCANEER (Alice Joyce Release—July 30).—Tom Hopewell, returning from South America, brings with him a new formula for the manufacture of rubber. The young man loves Agnes, the employer of his company. Newspaper men who learn of the secret formula, endeavor to get a story from Tom. Failing in this, they concoct a tale of their own, and to the attention of Hastings, employed by a rival company. Hastings, in his effort to obtain the formula, tries to seduce Agnes, but the girl contemptuously declines his offer.

That night while Agnes and Tom go for a drive, she notices a light shining from the office of the Hopewell plant. Their suspicions aroused, the two investigate and find Hastings and several accomplices trying to force the safe. The thieves make Tom and his sweetheart prisoners, thrusting them into an adjoining room. Agnes' dog, which had accompanied the lovers, is also locked in the room. Tom and Agnes succeed in removing their bonds and attempt to write a note beseeching help. They can find neither pen nor pencil and, fearing the noise of the typewriter will alarm the burglars, decide to make use of the photograph used for dictation purposes. Tom dictates a cry for help on a record which he later fastens to the neck of Agnes' dog. The animal is then lowered from the window.

The dog runs home. The Hopewell butler discovers the record and places it on the phonograph. As the result, the police are notified and a number of officers hasten to the factory. They come just in time to capture the criminals and free the lovers.

THE FATE OF NO. 1 (Episodes No. 28, "Traitor's Hand" and "The Fatal Hour"—July 31). Their demand for money having gone unheeded, Garibaldi and his gang wreck Number One, however, they attempt to interfere, is battered into insensibility. The criminals then place a note in the man's pocket warning the railroad officials to heed their demands in the future. A second demand for money is received, and officials to plant a decoy package in the spot indicated. Garibaldi, however, spots the detectives lying in hiding and avoids the trap. In revenge, the mob sets out to wreck another train. This consists of opening the switch leading to a siding on which a number of men are standing. A trackwalker discovers the open switch, however, and closes it.

This done, the man rushes to the station for the purpose of having Helen warn a warning of the gang's activities to headquarters. Garibaldi and his band, however, appear, and in a few seconds compel Helen to give "All O. K." instead. The criminals, after hindering the trackwalker, leave their chief to guard Helen. Helen tries to open the switch a second time. Helen cleverly catches the scoundrel off his guard and engages him in a struggle. Garibaldi's revolver is accidentally discharged and stuns the man. After freeing the trackwalker, Helen hastens to flag the flyer. The engineer, failing to observe her signals, Helen daringly leaps aboard the train and warns him just in time. Garibaldi's crew discover the guard's predicament. They overpower the guard. Detectives in the vicinity learn of what is taking place and rush to give the criminals battle. The black-handers are overpowered after a sensational fight and placed under arrest.

EDISON.

POOR BABY (July 28).—He is just a tramp, but honest withal. At any rate, he is honest enough to do a real, sure enough hour's work when Mrs. Smith tells him that she will give him a hand-out and some respectable old clothes in place of the scarecrow outfit he is wearing. If he will saw and split a pile of wood and then take the kitchen sink and wash it, he is wielding the axe and is on the last lap of his bread-winning stunt. Mrs. Jones, a neighbor, with her baby, Mr. Henderson, a friend, a bundle of clothes, with the lunch wrapped up inside, on a bench beside the door, calling out to the knight as he goes. The knight, who will find it when his job is finished. As Mrs. Jones comes to the door she lays the baby down on a bench, and exclaims, "There she is, she is a 'fresh-air' youngster, who will be just as well of sleeping outside. A white flannel shirt is on the outside of the bundle of clothes intended for the baby, and baby and bundle look much alike as they lie outside the door. So that when the mother comes home and accidentally picks up Mrs. Jones' offspring, having completed his job, we are not surprised that he should make such a mistake.

When the baby gets in a box-car, thinking it a good place to change his clothes, he discovers his mistake. Eventually leaving the train, the tramp tries to get rid of his baby by leaving it on the doorstep of a very circumstantial maiden lady whom the villagers know to be "keeno's enemy" for the first time, with a middle-aged local beau. Scandal in the air im-

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mediately. The old maid's affinity at last deposits poor baby on the doorstep of the Newlands. More trouble immediately follows—and baby is "passed" to the end of the road. Jones and her hubby have their darling restored to them, while the member of the Society of the Great Unwashed gets his reward in a most unexpected manner.

THE GIRL OF THE GYPSEY CAMP (Special—Three Parts—July 30).—On her sixth birthday, Joy is kidnapped and carried off by a band of gypsies, after having been given by her grandfather, Colonel Randolph, a locket containing her mother's portrait. The child is found in the river, where the gypsies have thrown it, and this leads to the belief that she has been drowned. The shock to the Colonel is so great that he is taken very ill, and the doctor tells the Rev. Amos Bayley that he fears the Colonel will go insane unless someone is found to replace Joy in her grandfather's heart. The minister procures a young boy from the neighborhood, and Colonel Randolph finally takes the child to his heart and tells him that he will be a father to him.

Twelve years elapse, and the gypsies, confident that Joy will no longer be recognized, return to the village from whence they stole her. Joy is known among them by the name of Romo, and is now eighteen. Frank, second in command of the band, is in love with her, but Rigo, the chief of the gypsies, prevents him from forcing his attentions upon her. William, the Colonel's adopted son, has just returned from the University of Virginia, and he and Joy meet. It is a case of love at first sight, and William begs his foster-father's permission to marry the girl. The Colonel is furious over the idea, little dreaming who the seeming villain really is. He has seized the gypsies' horses for tramping his crops, but in the meantime Romo has left the band and come to the minister, who then sends the old colored mammy, who was once her nurse, though, of course, she does not recognize her. The Colonel bargains with Rigo, the chief of the band, to restore the horses to them if they will get away immediately and take Rigo with them. At this time, William and Romo slip away to the office of the Justice of the Peace and are married. William is arrested by the gypsies. Frank goes to the minister's house with a note for Romo from Rigo, telling her that unless she leaves the Frank and goes to the minister, he has collected towards the building of a new church, he will fire his rifle as a signal for her husband's death. Romo, however, sends her hands over the church funds.

Frank returns to the camp dragging Romo with him, but in the meantime the gypsies have taken William to a near-by town and bound him to a huge log. Rigo setting the saw to work. Telling Romo that she and her lover in place at the mill, Riko and Frank start to follow the gypsy band away, but Frank, innocent at Riko's having allowed Romo to go, attacks him with a knife. In the struggle, both are mortally wounded, and drop side by side. Here they are found by the minister, who hears Rigo's dying confession regarding the kidnapping of Romo, or Joy, years before, and the stealing of the church funds. Meantime, Romo has reached the mill, and just as the sick of time, throws the lever and stops the saw, saving her husband's life. Back at the minister's house, Colonel Randolph, after the minister's explanation, realizes that his adopted son has, unknowingly, married his long-lost granddaughter, and being happy in the knowledge to all as a result of William's falling in love with "The Girl of the Gypsy Camp."

THE BREDUIN'S SACRIFICE (July 31).—Mary Nelson's father is firmly of the opinion that she is entirely too young to marry, and, therefore, refuses to listen to young Dick Thurston's plea for the girl's hand, notwithstanding the fact that she really likes him. He tells the young folks that they must wait a couple of years, at least, "when they will know their minds better." He tells Dick that he will not visit Mary for some time, and finally hits upon a trip to the Mediterranean as a means of spending his time. Dick, however, for his family and getting Mary away from Dick for a few months. While they are preparing for the trip, Dick is secretly in love with Mary, even meet secretly. Learning of the trip, Dick gets his father to give him a couple of months' leave. Dick and Mary are in a boat, and Dick booked a passage on the same ship. They are thrown together on the ship, of course, but on landing in Africa, the two are separated and meet clandestinely. Going inland to a town situated just on the edge of the desert, they decide to remain in a hotel.

Mary has an appointment to meet Dick in front of the American consulate one afternoon at three o'clock. Mary prepares to keep the engagement, but passes through the bazaar district on her way there. In front of one of the bazaars she is notified by Omar Hassan, a Bedouin, that she has been followed and instructed his men to seize her and carry her off

at a given signal. A cloth is thrown over her head, she is rushed through the narrow streets to the edge of the city, and a few minutes later her captors are dashing away in the direction of the desert. A prisoner in the chief's tent, Mary is forced to read a note to her (after telling him that she is blind, pending the payment of 50,000 francs ransom). After the note is sent, she pleads with her captor, and in spite of his suddenly inspired love for her, Omar Hassan declares that he will try to effect her release, but explains that, since his men are counting on the ransom, it would be madness for him to try to get her away again by himself. She suggests that he go to the consulate in town and meet Dick, saying that if he can bring him back with him, they may be able to effect her release together. This is done, but the night when they attempt to get away, they are surprised by one of the men on guard, and in the struggle which follows, Omar Hassan is mortally wounded. They get safely away and return to the consulate, but Omar's wound is fast overcoming him, and, after giving Mary a scarce glimpse as a memento, he dies, having laid down his life to save theirs.

VITAGRAPH.

THE JARR FAMILY SERIES NO. 15, "Mr. Jarr's Big Vacation" (July 20).—One Saturday half-day, Jarr gets his vacation money and starts for home. Jack Silver, after a strenuous night has resolved to swear off and lead the simple life. He calls on Uncle Henry in the country place, where the Jarrs are going. He accordingly throws the last bottle of whiskey in the place out the window. It is Jarr's luck to be passing underneath at the time. He is knocked down, receives a whiskey bath, and loses his wallet with his vacation money. In his dazed condition and amnesia, he meets an spirit, Mrs. Jarr thinks, when her husband gets home, he has been drinking again. Fortunately for all, Willis Jarr happens to find the pocket book and brings it home. Mrs. Jarr confiscates it and goes on to Uncle Henry's with the child, leaving Jarr home alone and penniless. After trying to accumulate the price of a railroad ticket, poor Jarr is reduced to begging. His family collects the necessary amount only to find he has missed the last train. Then on his arrival at the country town via freight, in taking a short-cut across a guarded meadow patch, he gets shot full of salt by a farmer. This scares him so he wades right through half a dozen glass-headed frames owned by the farmer and his dog close behind. His family barely save him from annihilation. Jack Silver fully corroborates Jarr's story of the whiskey bottle incident, then all is forgiven.

THE MISSING CLUE (July 20).—Through the passing away of his Aunt Dwyer, Gyrus A. Rent, a plumber, suddenly becomes a millionaire. Under the will of the aunt, he is no longer considered Bud, the official dog-catcher, a suitable match for Pauline, his daughter, and orders him to make himself scarce. Mrs. Rent is inordinately fond of her little pet dog, "Joy," and when the animal is stolen by a couple of crooks, she contracts a bad case of "hysteria." Doctors announce the only cure would be to find the lost pup, and Gyrus offers a five-thousand-dollar reward for its return. Next morning there are about a thousand people, each with a dog, outside the house, but "Joy" is not among them. Gyrus then turns detective, and sets out to look for the elusive canine himself. His methods are unique and he runs into some very funny adventures, but the only clue he finds is a strand of cat's red hair. "Joy" has escaped from the two crooks, and they are wild with rage on seeing the five-thousand-dollar offer that net slip out of their hands. Gyrus promises Bud if he can recover "Joy" he can marry Pauline. A cop on duty, seeing the missing dog dashing about, gives a call for the reserves, who get a "flying start" and lead a big crowd in pursuit. The thieves join the chase, and when the big dog appears, Bud standing by his dog-catcher wagen, all grab the nets he uses in his profession, leaving him standing stock-still with amazement. But he has the laugh on everyone when suddenly the missing dog runs right into Bud's arms. The two crooks, himself and Gyrus, recognize them, and the identification is confirmed by Pa Gyrus, who finds his clue matches the hair of the two crooks. They get jailed and Bud gets Pauline.

CUTEY, FORTUNE HUNTING (July 20).—In desperate financial circumstances, Cutey plans to marry the wealthy widow Audley, of whose wealth he has a great deal, but whom he has never seen. He corresponds with her, and she rather takes a liking to his photograph. He spends a week in the country with his friends, the De Veers, and during his absence the widow calls on the De Veers whom she knows well. Learning of Cutey's presence, she makes the De Veers promise not to reveal his identity, and when Cutey returns, she falls in love with him immediately. Cutey is lured is charmed with her, but having in mind to win her money, is a little coy; not knowing of course, that he is talking to the widow herself.

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But the De Veers and the widow makes so much over him, his vanity gets the better of his good sense and he begins to boast of the wealthy widow he is going to marry. Mrs. Audley is highly indignant and determines to teach Cutey a lesson. On her return home, she finds a letter from Cutey saying he can no longer live without her (which is pretty near the truth, for his credit is about exhausted) and insists at once that she will marry him the following day. Before his arrival, the widow disguises herself as an engaged girl, and Cutey does not see the bride's face until just before the ceremony and he nearly has a fit. He refuses to marry the bride, but she threatens to sue him and he is forced to go through it. When the Mayor, who is officiating, tells Cutey to kiss his bride, he draws the veil and looks at her. His life is caught and brought back, however, to find that the widow has been transformed into a beautiful woman. His dream's have to be agreed to kiss the bride then, while everyone laughs and the fewer girls shiver than with roses.

SOME DUEL (July 20).—Mike Dugan, a sturdy bricklayer, and a good union man, loves Flora, but owing to the existence of a rival in Hughie, the barber, he tries to divide her attentions equally. Kate is also in love with Hughie, which causes much jealousy and bickering. Finally, Mike challenges Hughie to a duel out in Winter's Woods. Flora and Kate, learning of this secretly determine to be on hand to protect Hughie from harm. When he arrives on the battle ground armed with a razor in each hand, while Mike prepares to defend his honor with his "cut-throat" razor and bricks. Kate and Flora conceal themselves behind a nearby rock, catching the two men circling like a couple of roosters. Mike drops a brick. Hughie dodges and it hits Flora. She promptly accuses Kate of having struck her and the two women are soon putting up a scrap worth watching. They get mixed up with Hughie and Mike, and a mis-directed blow from Kate's rolling pin strikes Hughie on the head just as Flora's hatpin reaches another vital spot in his anatomy. With a howl of anguish Hughie runs for dear life. Kate follows and the Samaritan act. Hughie's arm steals around her waist and with a bappy sigh she pees on his ample bosom, while Flora faints. Hughie's last hurrah is Mike is nearby to catch her. So the Dual ends in a Dual wedding.

THE MYSTERY OF MARY (Broadway Star Feature—Three Parts—July 31).—Meeting in a most peculiar manner, and under the strangest circumstances, two beautiful young girls, Dianthus offers his assistance on learning she has no money or friends in the city. She will not tell her name, but, seeing she is really a girl of refinement, he respects her wishes and asks no questions. He borrows his sister's hat and a coat from his mother and brings her to his girl, then they buy her a ticket to Chicago. He rides on one station with her, and her last words are: "Call me Mary." Tryon gets serious difficulties over the perfume clothing, from which he has difficulty in extricating himself. Judge Blackwell, Tryon's senior partner, sends Tryon to Chicago on business, and the young man is highly pleased, as he hopes to find the girl there. On his arrival in the Windy City, he employs a detective to look her up. Then, by chance, he locates the girl in the home of a friend, where she is employed as a parlour maid. He proposes marriage and is accepted, then she tells him her story. It seems that her cousin Richard, coveting the fortune of her girl, had arranged for her to be sent to an insane asylum, then he—posing as her husband—was to "manage" her fortune. On her escape, she has been married to a cheap and met Tryon. She had feared to tell anyone her story lest they think her really insane. Tryon and Mary are married, and the latter butts in again and abducts her. A daring leap enables Tryon and the detectives to catch the Washington express, and after the arrest of the girl's captors, Tryon and Mary speed on to happiness.

THE RED STEPHANO (Special—Two Parts—July 27).—Known as the "Terror of the Argentine Plains," "Red Stephano" determines to intimidate Jack Schneider, the new owner of the Rancho Verde, as he had his predecessor. He carries out his threat and steals some of the richest horses. When he is seen by the operation, Schneider is furious and, gathering some of the neighboring ranchers, they start out on the outlaw's trail. After an exciting hunt through the grass, which, in that country, grows higher than a man's head, they capture the rascal. Schneider says he is too tired for such a feat and Stephano is tied hand and foot to a horse, then turned loose in the wilderness. Katrina, Schneider's daughter, who has been waiting to join her husband at the ranch and are attacked by renegade Indians. Katrina is absolutely fearless and doesn't hesitate to shoot when necessary. She temporarily drives them off and comes across the "Red Stephano." Carrying the suffering man back to camp, she revives him and in his rude

way he expresses his gratitude to her. Shortly afterwards he learns that Katrina's husband is his sworn enemy, and plans to strike Schneider through his children, but before he can carry out his intentions, the Indians return to the attack. Schneider is overcome by a spear and loses Katrina drive off the marauders. During the running fight he receives a mortal wound. Schneider, who has become uneasy, arrives with a party of men just in time to save the little party from annihilation. Finding Ned Stephanos dead, Schneider is convinced that he has been deceived. He had sent to a supposed death was the means of saving his wife and children.

ESSAY.

THE BACHELOR'S BABY (July 116)—A world-weary mother, penniless and widowed, leaves her starving infant in the town's gutter. A rich man, discovers the infant in his car and, although delighted with the "novelty," feels in an awkward position. The baby is eventually adopted by a rich couple, the ridiculous heaped upon him by his club friends. Broncho Billy is big hearted and rears the child to maturity. The mother is able to locate her child and falls in love with a nice sort of a fellow who wants to marry her. Broncho Billy himself has just about decided to marry her. The mother tells him to marry to him for his blessing. Realizing that she would be happier with a younger

THE CALL OF YESTERDAY (July 29). Sfarforth, a college man of about 30 years, down and out, is looking at a picture of a young woman, Howard, 20 years old and pretty, driven by in a little car. She mistakes him for a stranger and is afraid. He is a strange, a tramp and a whim of his. He sees that she is maudlin and him, being desperate, he tells her that he is a tramp and that she is taking. He returns to the Hoodshaw house with her and is offered great hospitality. He is a tramp and a whim of his. He returns to the Hoodshaw house with her and is offered great hospitality. He is a tramp and a whim of his. He returns to the Hoodshaw house with her and is offered great hospitality.

SLAKEVILLE'S TWINS (July 20).—Slippery Slim, Mustang Pete and Tha Heepicked Husband all buy a bottle of hair restorer from Sophie Clutte, who is demonstrating its marvels in the village store. The Heepicked Husband fills the bottle and Slippery Slim grows bald. The growl-bald on Mustang Pete's head and makes Slippery Slim bald. The Husband returns home and his twin drink his hair restorer. He rushes them frantically back to the store to get an antidote but is chased by the enraged Sophie Clutte. The twins are so frightened, petrified and are ready to grab him when the twins throw eggs at them and scare them off.

[illegible]

BRONCHO BILLY AND THE POSSE (July 23). Broncho Billy discovers a man stealing cattle and organizes a posse to capture him. The man sneaks back to his home and tucks his two little children into bed. Anderson steals into the room and the father escapes, the posse after him. They catch him and take him to jail while Broncho Billy returns to look after the two children. A mob breaks into the jail and takes the cattle thief out to hang him. Broncho Billy realises the helplessness of the children with the father gone and so chases

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(Signed) Chas. Weigel, Manager.

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after the mob with the children. They arrive in time to prevent the father from being hanged. Anderson explains the predicament of the children if the father is hanged and the man is set free.

BOYS WILL BE BOYS (Special—Three Parts—July 27).—Because his persists in attempting to write for a living when he cannot sell any of his work, Gerard Franklin disowns his nephew, and the latter is forced to make his way in the world. He tries to make good as a literary man, Benjamin goes to the lady of his heart—Violet Thompson—and assures her that he will make good, but she is his uncle's adverse tactics. And soon Benjamin has to sell her all sorts of tales and plays and the rent and other things are becoming past due. Article after article is written, but they do not sell, and is turned down. His then appears to be the uncle, who agrees to pay him \$1,000 if he can rid his nephew of the writing bug. Wishful to please, Benjamin agrees, but Violet, Benjamin's sweetheart, is not so easily won over. Benjamin then is in love with Violet. Benjamin assures him it is mutual. Considerable excitement is caused by the fact that Benjamin has been out of the picture, that person having purchased them from Fiebel. Benjamin and Graham are both invited to the birthday party of Violet. Benjamin tells his uncle he has sold a play (unknown to him) through Violet by Graham. Everything goes well—uncle is happy and Violet is happy.

DREAMYDUD, HE VISITS HIS UNCLE'S FARM (July 28).—Dreamy Dud and Wag, the dog, are given the freedom of their uncle's grove and pasture. Wag is a "bushy tailed" dog. First they run into the stable where the horses are munching. Wag is interested in the chickens and succeeds in getting into a fight with a hen. Then he goes to the barn and finds a worm out of the ground. While Wag is fighting ferociously with the rooster, Dud is picked up by the cow and thrown into the air. He comes down near the cow and is hooked high in the air. When he comes down he alights on the calf and then on the cow. Wag is then hooked high about the pasture. When the bull sees him he tosses him to the cow. The bull and cow toss him high into the air and into the belfry of a church steeple, where his body rings the bell. This takes him up and he jumps out of the bell to take a high jump.

BIOGRAPH.

A LETTER TO DADDY (July 26).—Old Townsend, the broker, had just finished checking up his cash account, and seated the money in a small safe in his study. He was about to dress in the corner, when his little daughter, who had watched the procedure with interest, came in and asked him to write her a letter to her own room. For a long time she had planned to send a letter to daddy, and here was a letter to write. He took a pen and wrote with his right hand she subscribed it "To my daddy," stole out and dropped it into the mail. When the postman came, he took it, and his little girl rested. The boy, just home from college, had fallen in love with the maid and had asked his father to give her a hundred dollars. In his aid, the lovers had stolen away and got married on the strength of the girl's savings. The postman came in with the morning mail, and right on top of the sheaf of letters was a letter from the girl. Townsend, a penniless, homeless government employee had stamped "Return to sender." The money was safe. Daddy had been a good father, and the girl was all scolded. The little letter writer, smilingly,

REAPERS OF THE THUNDERWIND (Special Two Parts—July 27) John Howard had lived blamelessly for more than twenty years, during which time he had been a devoted husband and a boy had reached manhood with promise of a great career as an artist. Then, one day, a great calamity befell the family. The father, who was a railroad engineer, died, and forsook the paths of honor. His son, Charles, was committed to the care of his mother, who, after a long pause, in a note to his wife he confessed that her suspicions were true, and that he was going to marry another woman. The mother was not happy, then Cora began to tire of his stingsiness. At the same time Volzin, her former manager, who had been a great success, was ruined. Volzin's sheering remark provoked a quarrel that ended in a duel. Howard was mortally wounded, and, as he lay on his deathbed, his wife Charles reacquainted his father's memory and, under his mother's name, went on with his art. He was so successful that he was able to insist on sitting to him. He fell in love with her. When the portrait was finished he showed it to his mother, who told him that she was not—the woman who had wrecked her happiness. In agony, she went to Cora and, weeping from her grief, told her the whole story. Cora told Charles had found in his mother's desk his father's letter, and that she had been deceived by his perjury, he rushed to her room.

and confronted her. Voisin, entering, drew his pistol. In his rage he aimed poorly; the bullet entered Cress's breast. The ruin of lives was complete.

THE WANDERER'S PLEDGE (July 20).—The trapper and his daughter had a crippled man in the woods and, taking him to their cabin, restore him to health. Later they persuade him to stay and work with the trapper. A worthless halfbreed encounters the girl in the forest and frightens her by his advances. Her father and the wanderer drive him away. On the following day the trapper sets out for the trading post with a bundle of furs. Anxious about his daughter's safety during his absence, which may be of several days' duration, he is reassured by the wanderer who promises himself to guard the girl as though she were his own sister. The man forgets that he cannot guard her from himself; for he has fallen in love with her. She is again frightened by the halfbreed, who attacks her and is beaten off by the wanderer. The latter loses control of himself and, kissing the girl, declares his love. Conscience-stricken by the realization that he has been false to his trust, he goes alone into the woods, bent on killing the halfbreed. He meets the trapper, who, having fallen in with one of the men from the trading post, has sold his furs without making the long trip to the post. When the trapper asks after his daughter, the wanderer declares: "I have been false to my promise, but I'll make good." On the following day, plunges into the woods after the halfbreed. A fight to the death ensues, the halfbreed being slain. The wanderer explains to where he left the trapper, the wanderer hands him his gun and is instantly covered by the weapon in the hands of the father, who, understanding the wanderer's words, believes he has harmed the girl. But before the trapper can pull the trigger, his daughter comes on the scene and declares her debt of gratitude to the wanderer. Explanations ensue, and the wanderer, having redeemed his pledge, finds a place in a position to withdraw it, so that he may claim a nearer and dearer relationship with the girl he loves, renouncing the open road for his own firsides.

THE BATTLE AT ELDERBUSH GULCH (Special)—Two Parts—(July 30) (Biograph Release No. 8).—Two young girls from the East are journeying to make their home with an uncle in the still unsettled West. On the stage coach they fall in with a young married couple for the same destination. The entire population of Elderbush Gulch turns out to welcome the stage coach. The young couple and their baby are especial objects of attention. Arrived at their uncle's cabin, the girls reveal that they are not alone. Opening a basket, they produce two ragged little dogs which they have brought from home. The boss hater of dogs issues an ultimatum: "No dogs in my house." So the basket is placed outside the cabin door that night. The dogs escape and run into the arms of two Indians, who, having returned late to their camp, have missed a great dog feast. The older girl, bent on saving the dog, goes to her bed, comes out, finds them gone, and, searching for them, encounters the Indians. She attempts to rescue her pet, the Indians demur, and she screams. Her uncle comes on the scene and, thinking her attacked, fires at the Indians. The chief's son falls. This unfortunate termination of an innocent adventure leads into the smoldering spark of Indian hatred. The inhabitants of Elderbush Gulch are surprised by a sudden attack and barricade their cabins. A halfbreed rides to summon the troops. The young husband and wife become separated; the former has entrusted the baby to a neighbor's care before the fighting begins, and, wounded by an Indian bullet, lies dead in the forest. His wife is rescued by a settler and taken to the cabin of the girls' uncle. As the Indians slough for the brave defenders and narrow their circle about the cabin, she becomes timid and, with anxiety over her husband and baby. In an attempt to reach the cabin, the settler who has charge of the child is killed, and the baby is crying in the midst of dead bodies. The older girl sees it and risks her life to rescue it by creating through a hole in the wall a kindly carpenter has made to admit the puppies. Finally the troops arrive and disperse the Indians.

MORE THAN FRIENDS (July 31).—The secret price chief of the Indians is treated as an outlaw after a counterfeiting gang. An agent, disguised as a mendicant, locates the gang's quarters and the chief sends his aides to spy out the place. The two men are rivals for the affection of the chief's daughter. On the evening of the attack the chief's daughter, on the counterfeiter's den they are trapped by the disappointed lover, who is breaking in when the agent most prevails upon the chief to go for help. When the other arrives with the girl, he is dying. Having given his life for his friend, he confesses his love to the girl and sends her the ring with which he had hoped to plight their troth.

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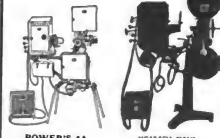
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MINA.

ON THE JOB (July 22).—Jerry is in dire dread of policemen and exists hastily at the approach of any one of the law's minions. The story opens showing Jerry caught by two mounted police, who drag him along the roadway. He escapes their vigilance and wanders to a near-by wood where he overhears the plot of two highwaymen to hold up a passing automobile by pointing guns without cartridges. There being no need to fear of a revolver, Jerry follows the plotters as they are in the act of robbing Mr. Rich and his pretty daughter he intervenes and by the use of a discarded policeman's club sends the highwaymen into dreamland. Out of gratitude Mr. Rich, who is afflicted with the gout, appoints him as his nurse, in which capacity Jerry is a dubious success. At the Rich home awkwardness in handling Mr. Rich causes ructions between the family members and the servants, and as he wheels Mr. Rich through the streets he collides with people, poles and walls, finally letting the wheel chair stand unprotected in a busy thoroughfare. A flying automobile crashes into it and sends its occupant to the sidewalk by the back of his neck. The actions of Jerry and Mr. Rich have created such a disturbance that the officers decide to lock up the highwaymen, to which suggestion Jerry and Mr. Rich acquiesce under pressure.

SELIG.

HEARST-SELIG NEWS PICTORIAL No. 53. (June 28).

Philadelphia, Pa.—Admiral Benson, Chief of Naval Operations, assists in laying keel for new transport. Ladies have sham battle. Palo Alto, Cal.—Leslie Stanford, Jr., University, sends crew to regatta at Folsom, Cal., N. Y.

New York.—Granada is being against short weight measure in New York. Police inspect examine scene of push cart men and make an arrest.

San Francisco.—Hawaii delegation at Fair held carnival on lexicon in front of the Fine Arts building on Kamehameha Dr.

New York.—Ballet summer fashions designed by Lucile, Lady Duff-Gordon, especially for the Hearst-Selig News Pictorial.

Chicago.—U. S. Government holds wrecked steamer loose from path of navigation.

Rome, Italy.—Italian Government calls out troops to protect American embassy from looting in street. Pictures by staff photographer Wallace.

Kansas City, Mo.—Flooded Missouri and New Rivers inundate low lying sections of Kansas City. Boy scouts rescue marooned family.

Philadelphia, Pa.—Advocate of world peace hold session to organize league to bring about end of all wars. Ex-President Taft speaks.

New York.—Dreadnoughts at sea. Texas steam away from Brooklyn Navy Yard for yearly speed tests at sea.

HEARST-SELIG NEWS PICTORIAL No. 53 (July 3).—El Centro, Cal.—Earthquake along Mexican border in Imperial Valley does strange freaks. Men begin work of rebuilding before wreckage is entirely cleared away.

Saratoga, N. Y.—Striking monument to the restoration of the mineral springs by the state of New York is unveiled.

Paris.—To show appreciation of aid rendered war victims by Americans committee lays wreath at foot of Washington monument in Paris.

Cambridge, Mass.—Eastern athletic contest in events to select team to appear in American Athletic Union meet at stadium in Panama Exposition grounds.

San Francisco.—Life saving crew turns boat over and over in novel drill off exposition grounds.

Chicago.—Annual horse show of South Shore Country Club brings entries from many cities. Society folk watch judging.

Near Morgenville, Kans.—Floods from heavy rains sweep great wheat fields of central Kansas. Railroads fight hard to keep lines open.

New York.—Novel summer fashions by Lucile, Lady Duff-Gordon, exclusively for Hearst-Selig News Pictorial.

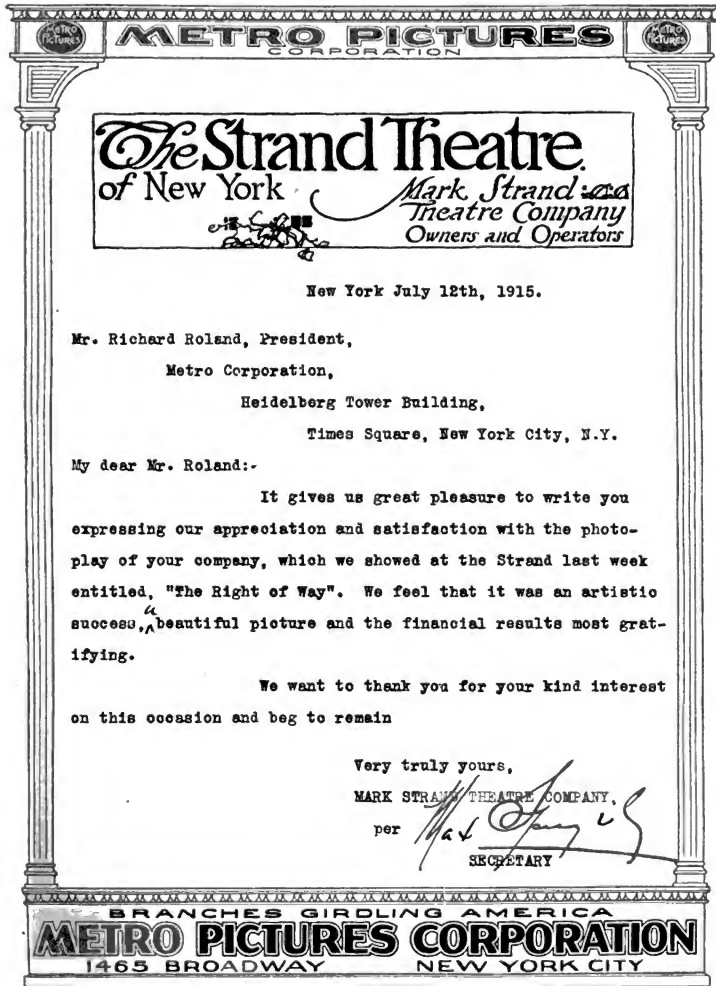
Johannesburg, Transvaal.—Following news of sinking of Lusitania riots against Germans broke out in South Africa. Remarkable German pictures show mob attacking peaceful German stoning windows and setting fire to buildings while police fight mob.

Rome, Italy.—Students march to join colors to all to arms. They reach the Denotato barracks where they are outfitted and have their first dinner as soldiers.

Poughkeepsie, N. Y.—Cornell wins variety race in his inter-collegiate regatta held on Hudson River.

HEARST-SELIG NEWS PICTORIAL No. 54 (July 8).—San Francisco.—Youthful inventor exhibits model battleship in lexicon at Panama Fair. Starts mechanism, presses button and

(Continued on page 712.)



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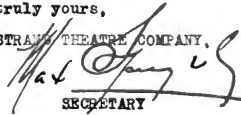
My dear Mr. Roland:-

It gives us great pleasure to write you expressing our appreciation and satisfaction with the play of your company, which we showed at the Strand last week entitled, "The Right of Way". We feel that it was an artistic success, ^a beautiful picture and the financial results most gratifying.

We want to thank you for your kind interest on this occasion and beg to remain

Very truly yours,

MARK STRAND THEATRE COMPANY,

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POWERS.

THE CAMERON SISTERS IN "THE MINUTIA CIRCUS" (July 1).—In "The Cameron Sisters," Dorothy and Madeline Cameron, "dainty European dancers," appear in their picturesque ballet costume, after which they dance the "Bari" waltz and the "Hercules" to special music. "The Minutia Circus" features very young trained ponies and shows them going over the hurdles and doing "The Whisk Whirl." Toward the last of the act "Mead," the handsome mule, is introduced. "Mead" does some laughable stunts and throws those who try to mount her with great force.

MARVELS OF THE INSECT WORLD (Prof. Dittmar's Edition).—On Screen Reel is a series (going).—Silk moth eggs are shown laying their eggs; the eggs are shown in the process of hatching; silk worms are seen feeding with their silkworm-like jaws; the gleaming yellow cocoon of the worm is shown with the worm inside, a mummy-like object; then is depicted the emergence of the moth, her passage up the branch of a shrub to unfurl her wings; and the chrysalis she leaves behind. Male and female Hercules beetles are next shown, followed by a view of the rhinoceros beetle of Africa, the gigantic roach of Trinidad and the scorpion in the act of killing its prey.

CAPTAIN KENT'S SEALS (July 15).—A split reel showing a scene of a performance by its intelligent seals. They juggle hats, play a band of music, cymbals, drum, etc., balance a ball on the tips of their noses and carry burning brands in their mouths. An amusing feature of the act is the way the seals applaud when one does an effective trick.

FRIENDS OF ANIMAL WIZARD (On Same Reel As Forgoing—July 15).—A series of interesting animal life moving pictures taken by Dr. Dittmar in the studio at the Bronx Zoo. First, Dr. Dittmar and Mrs. Dittmar are seen focusing one of their intricate magnifying cameras and a magnified moving picture is taken. A scene showing the terrace at home is followed by a closeup showing him eating his tiny meal. Next is a picture of the bat family at home and the mother cleaning her wings. The strangest animal on earth, called the Australian echidna, is next shown.

L-KO.

EDUCATED ROOSTERS (July 4).—First is shown the "Harvard Rooster," under Professor Kurtis' direction. Then "Bobby" is shown climbing the golden stairs. "Banty" then walks the slack wire with much grace. "Crescent" next shows his skill on the revolving hoop, while the wonderful mathematical roosters next come forward and answer all sorts of intricate mathematical problems. Then is depicted the Ferris Wheel with the rooster engineer, followed by the grand finale, in which the entire rooster company takes part.

LIFE AND MOVING PICTURES (Two Parts—July 28).—The husband was suspicious when his new wife introduced an attractive looking stranger as her cousin. In his quest to think it over and entered a moving picture theater. Wife and "cousin" also craved the movies, and entered a theater, but unfortunately it happened to be the same one where husband was. The drama unfolded on the screen was an exact reproduction of the trio's lives, and troubled the conscience of wife and "cousin," exceedingly. It was also the spark which ignited the spark of suppressed doubt and suspicion in the husband's mind. He started working for the Krupps. "Cousin" started playing hide and seek, and wife started bawling. As usual, her tears softened him, and after he had been worked off his ill temper he forgave her. "Cousin" disappeared, and the only one who was unaccommodated was the non-trusting gentleman who was thrown through the screen.

BISON.

A DAUGHTER OF THE JUNGLES (Two Parts—July 31).—At her first appearance, the engagement of Jack Packard and Betty Ross the former discovers that his fiancée is in love with Jim Crawford. The young expedition that they may be trouble, takes Packard aside and tells him of the trouble that Crawford's father had caused him in the jungles. In the expedition in South Africa, finally causing the death of his wife. This takes us to South Africa, where many strange and dangerous adventures with wild animals are shown.

Packard finally decides to let Crawford have the girl he loves and in a short time accompanies Colonel Price on a short expedition to South Africa, where Colonel Price's daughter, who had been kidnapped some fifteen years before by a negro servant, is reunited with the jungle. In this expedition Colonel Price is severely wounded by a lion jumping on him; a leopard leaping on his shoulders, and many other dangerous episodes are depicted. Colonel

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Price and his party return to America and Peckard becomes Dan Cupid's victim and marries the Colonel's daughter.

JOKER.

THE VILLAGE SMITHY (July 31).—The widow wretches herself sick over the handsome village blacksmith. Tillie, who has been awfully bashful, Tillie is the widow's maid-of-all-work. The latter is loved by Bud, the smithy's helper, who is a village clerk and a tramp, whom they catch stealing oats in their kitchen, to make the handsome smithy jealous and to propose a marriage to him.

Clarence is captured by the two women and forced to don the stylish clothes of the widow's devoted husband. Clarence is then made to parade the widow up and down in front of the blacksmith shop. The smithy sees. He is filled with jealousy. Tillie tells him that Clarence is a member of the British nobility paying attention to the widow. The aroused smithy pleads for recognition. He gets the cold shoulder. The widow is tickled at the success of her scheme and delights in prolonging the smithy's agony. At last the latter gets an opportunity to unmask, unmask, the aut from the aisle of the buggy. The merry widow and the scared Clarence come to grief.

When Clarence is sent to the blacksmith shop to have the buggy repaired the smithy takes advantage of the opportunity to give vent to his outraged feelings. Clarence escapes, but only after an awful experience. Then the smithy awakens. He determines to take no more chances in securing the widow for his wife. His proposal is strenuous and nothing interferes. Bud and Tillie celebrate their own engagement soon afterwards.

REX.

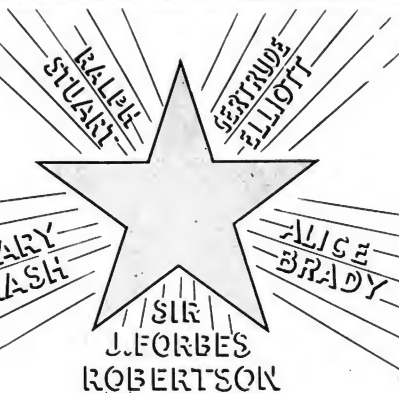
WHEN HEARTS ARE TRIMPS (July 13).—Edith and Frank are disappointed when they meet on the way to school and Edith presents Frank with a flower for his buttonhole, while Frank gives Edith a rose, rose-colored apple. On their way to school an auto with a lady, gentleman and a small boy stop and ask Frank where the schoolhouse is. Edith is attracted to the boy and forgets all about her sweetie, Frank. In school she makes the acquaintance of Clarence and they become good friends, while poor Frank is left out in the cold.

One of the big boys in school carelessly drops a lighted cigarette in the cloakroom of the schoolhouse and a fire is started. The teacher discovers it he tells the children to jump out of the windows. Clarence forgets all but himself, and throws Edith and the other children aside, intent on saving his own hide. In the meantime, Frank, who has been playing hooky, sees the fire in the distance and rushes to the schoolhouse, where, learning that Edith is still in the burning building he runs in despite the flame and smoke and rescues her in a time sweetest. Needless to say, after that the original sweethearts make up, and Clarence is given the cold shoulder.

GOLD SEAL.

UNDER THE CRESCENT (Sixth and Final Episode, "The Crown of Death").—Two Parts—July 6.—Zohra has assumed a disguise and is employed in Prince Zouhrah's kitchen. Zouhrah takes a secret poison from a vial she constantly carries and puts some of the liquid in a bowl, where, when she has an opportunity, she adds the slow poison in the prince's wine from which he drinks deeply. Meanwhile the princess is arrested for murder of the khedive. The cabinet, which has just passed on her case, informs her immediately afterward that the heir to the Egyptian throne has been taken prisoner. Realizing that the enemy would lose no time in selling an empty throne, the cabinet at once proclaims Prince Toussein king. The prince is discovered surrounded by his girls and officers. The poisoned wine has just begun to take effect and he faints. He falls exhausted on his lounge as a soldier carries him to the kitchen, announcing his accession to the throne. The prince is overjoyed despite his weakness. Meanwhile, Clyde, who carried off the khedive's soldiers by a ruse, has reached the British camp and notified the officers of the threatened massacre of the Christians. The British soldiers assemble their artillery and thunder away to help the Christians.

The prisoners have him peering from her prison cell at the grave which several slaves are digging in the courtyard of the prison, in anticipation of her execution. She is led out soon afterward and a priest offers up a prayer for her. The guards then lead her out to the place where she is to be executed. Zohra watches the king as he passes in a state of terror through the streets. Zouhrah's poison finally kills the newly-crowned monarch. Contemplation reigns among the captives and it is decided to suppress the news of the death of his highness in order that they may control the country under Mo-



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JULY 21st

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Star Features

YORK



stands in stupefaction. Recovering, he appears before the surprised Hoffman and explains everything. They come to an understanding, sit down, and, as they light a couple of David's cigars, David explains his motives. He tells Jim of the time the light of his life went out as he knelt by the bedside of his wife and had given her life to bring a baby girl into the world. How later he sat trying to think of a worthy memorial to her and dismissed the idea of a costly monument and decided that the joy of needy hearts made happy by his money and his love would be the sweetest blessing under spirit. At the end of the story Jim again grips his hand and tells him that he will be honored if Ruth will consent to marry his son.

Later, as usual, Ruth and her father slip out the back way and hurry to their beautiful home in the country. As they open the gate, a bunch of kiddies whom he is caring for, playing under the trees, see him. There's a wild rush and he is nearly overwhelmed with their loving greetings. Later, Frank calls on Ruth for the first time at her home. While they are engrossed in their happiness, the nurse tucks the kiddies into bed and blows out the light. She is no sooner gone, however, than they slip quietly out. As David sits in lonely reverie by the fire, they rush in and surround him begging him to share their bedtime story. As they go back to bed he sits musing happily.

NESTOR.

THE TALE OF HIS PANTS (July 29).—Jerry Buck, having been converted at a religious meeting in the city, decides that in taking up the trail of a new life he will leave the bright lights and amusements of the city. He indignantly discards his jewels and flashy clothes and buys a ticket to the smallest town he can locate, and is welcomed with open arms by the townspeople, who have gathered to meet the train. He is at once invited to join the choir, and, being struck by the beauty of Mary, the choir organist, he gladly accepts. Later he becomes a member of the choir. He goes to flirt with Mary, but is prevented by Jack, Mary's country sweetheart, and Lisa Jane, an insistent old maid, who is determined to win the newcomer. Jerry attends a taffy pull in the church basement and, disappointed in his efforts to win Mary's favor, he goes off into the woods to walk. Inadvertently he finds a lot of taffy left by Mary upon a chair, and in attempting to remove it before anybody shall know of his predilection he rips his trousers badly. He sneaks into the pastor's study in an effort to find a needle and thread to mend them.

A tramp calls at the parsonage and asks for some old clothes. Lisa Jane takes pity on him and goes on a quiet search for something to give him. Jerry, in the pastor's study, has just removed his outer clothes by the time the tramp comes and hastily hides behind a handy screen. Entering the study, Lisa finds Jerry's clothes and, thinking the man worn out, gives them to the tramp and leaves. Jerry is in a terrible fix, for he cannot let her know of his predicament. Jerry puts on one of the minister's suits and goes to the choir loft, where the choir have adjourned for practice. The minister has left the money received for the candy in the pocket of his trousers he left in his study. He finds them missing and tells all who have been stolen. Lisa confesses that she gave a suit she found there to the tramp.

All set out in pursuit of the tramp except Jerry, who by this time has found the roll of money. The tramp is arrested and taken back to his cell. Lisa Jane goes to the jail to see how to get rid of it. The tramp is captured, but they find that the trousers he has on are the minister's. Lisa Jane goes to the jail while has returned the minister's clothes to their proper places and donned a long cloak belonging to the minister. Hearing the minister returning, he again hides behind the screen. The minister finds his clothes in their proper place and is in no way concerned. Lisa Jane goes to Jerry attracts her attention and lets her know that the trousers recovered from the tramp are his. During the evening that transpired, Lisa Jane gets the needle and thread and mends Jerry's trousers.

THE RISE AND FALL OF OFFICER 13 (July 30).—Billie and Jack are lovers, but so far their journey on love's highway has found only one hitch. Jack is a robber and at his leisure follows his detective bent in assisting the capture of criminals. Lee has been on the force on probation for some time, but at last he gets an assignment. He immediately decides to call on the cook and exhibit his "feathers." The cook tells him that he cannot come into the kitchen in his uniform coat and makes him leave it outside. Jack, coming along, sees the coat and resolves to use it for while he puts it on and later sees and tries to rob a girl. He rushes to her and succeeds in capturing her, but Billie, the girl, does not recognize him in his disguise and only takes his badge number 13. She reports to her father but Officer 13 has saved her from being robbed. Jack returns the coat where he found it and Lee, coming out, never knew it was gone. He gets it and, on returning to the office is

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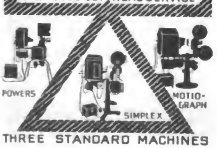
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overwhelmed with praise and presented with a medal. The next day he returns to the cook's, and leaving his coat outside could find himself for a pleasant visit. Two crooks happen it and, seeing the coat, one of them discovers the thief. He goes to the man who plunders it. The house is Billie's home. She struggles with the thief, she calls for help and matches off the badge and the burglar escapes. He returns to the officer's coat and puts his own on. Jack happens to meet the burglar while the burglar escape with his plunder and join his confederate. He follows them and, just as they are separating, he catches a favor with the father who has been robbed by Officer 13 and that she has the badge to show for it. Lee has left his friend, the cook, and, not noticing the loss of his badge, returns to the station. He is accused of the burglary and his missing badge is pointed out. Billie comes in with the badge and Lee is about to be given the extreme penalty when Jack brings in his prisoners, telling with of his capture. Billie's father is unable to take to such a bright young man and gives his blessing to the children.

IMP.

WHAT MIGHT HAVE BEEN (July 30).—Marion has two suitors—one is a sport and the other a policeman. In the opening scene the policeman meets Marion in the park. They sit down on a bench and he urges her to marry him. After Marion has reached home the sport calls and, realizing that he has a dangerous rival in the policeman, hastens to the police station, telling her that if she will marry him she will be able to lead a life of luxury and that he is a millionaire. Marion is flattered by Marion's mother, but the girl now has had her eye turned with the prospect of enjoying wealth by marrying the sport. She gives the indication toward the policeman. Her mother tries to change over with the policeman and insists that she will do so and take a meal with him. Marion falls asleep and dreams of her wedding with the sport. The visualization of her dreams is thrown on a canvas and she is being pelted with flowers by a joyous assembly of wedding guests as the happy couple are leaving the church for a honeymoon. Next we see them established in a fully furnished apartment. Marion seems to be provided with everything that her heart could wish for. A chance, however, comes over her dream, for after that we see the sport following his real mistress, a young girl, where he is caught cheating at cards and is ignominiously ejected.

As soon as the sport enters in an angry mood. When Marion starts to cry, he brutally turns her aside, takes a key from her and goes to the door. Then he flirts and appropriates her jewelry. Then he goes to the gambling house, after having obtained mere funds from the sale of the jewels. At all events we next find him in a bad way, as he and Marion are living in poverty. Soon afterwards the sport knocks a passer-by senseless and robs him. A boy gives the indication that the sport eludes the police, who are in close pursuit, and, entering his own house, he tells Marion to conceal the money he has stolen and then rushes up to the attic to conceal himself. The policeman, Marion's former suitor, enters, and recognizes her. At this point the mother awakens Marion, who is greatly relieved that she has merely had a horrible dream, and she realizes that she has been deceived by the man who married the sport. The mother, feeling this to be the psychological moment to further the interests of the picture, brings him into the parlor, and Marion falls into it.

THE NEW JITNEY IN TOWN (July 27).—King Baggot, insurance rating Drake, a salesman in a department store, goes up to the store to start a jitney-bus, and the manager instructs the floorwalker to keep him away from the building. He paints one side of his jitney and takes the floorwalker and Jane, one of the saleswomen, to a street corner near the store, telling Jane he will call for her that evening. King picks up his first customer, a young woman whose car has broken down, and Jane, who sees this, becomes jealous. The young woman enters the store, and the floorwalker writes on orders from the manager, urging King to move on with his jitney-bus, driving to the street corner King changes the position of the car so that when the young woman comes back and sees the jitney-bus, she tells him that it isn't the same car he brought her in, but he proves to her that it is merely an optical illusion, as she looks from the other side. Unfortunately the car breaks down later and his first customer gets out and leaves him in the lurch.

As King doesn't turn up at closing time Jane starts for home escorted by the floorwalker. Meanwhile King is lying on the ground trying to fix his car, which starts up unexpectedly and goes racing up the road. King picks up the woman and rushes after it. Presently he meets Jane and the floorwalker, and takes her home.

(Continued on page 720.)

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TIMES BUILDING—NEW YORK



(Continued from page 717.)

into the jitter. King takes advantage of the opportunity and proposition marriage and he and Jane hunt up a person. After they have been married they are unable to pay the customary fee and suggest to the jitter that they will leave him the dilapidated jitter as security. As the minister declines the offer they ride off, and before long the car breaks down, and completely disgusted, they leave it smoking in an open field and make their escape. The auto apparently objects to this, and starts up of its own accord to accompany them. King and Jane find a tree for fear they will have to reclaim it. Then they embrace fondly in their delight at being rid of their white elephant—the ill-fated jitter.

THE HUNCHBACK'S ROMANCE (Two Parts—July 30).—All day long the hunchback toils in the murky atmosphere of Blum's overcrowded sweatshop. His precise, white-clothed employer, Rose, also labors for ten hours each day beside him. There comes a day when Louis, the boss' son, a handsome young lad in charge of the shop, sees Rose. Young Louis sends a note fixing an appointment for that evening. Rose, avoiding the hunchback's sharp eyes, thrusts the letter into her shabby reticule and busies herself in her work. If the hunchback is afflicted in his physical appearance he has compensation in his mental and spiritual advantages, and pursues the note during a moment of preoccupation on Rose's part. He reads the note and stealthily replaces it. The hunchback argues that it is not always with good intention that an employer will make an appointment with an employee, and he forms a plan to watch the girl, who is dearer to him than life itself. The lovers meet and endlessly profess love to one another, and consummate the following Sunday. The hunchback has followed them with a guilty, beating heart. Rose's words of love and affection have chilled the hunchback and make him tremble. He races home to await the girl's return, determined to question and question her. He has worthy love which Louis wishes to bestow. Rose returns to find the hunchback trembling with agitation. He answers her question with a curt, "Cute." He makes an effort, and pours out an impassioned declaration of his own pant-up love for her.

Rose is at first stunned by the words she hears. She believes her old friend has suddenly become demoted. She pleads with him, tries to calm him, but in vain. In a fit of his own impetuosity breaks down. Compassionately, the hunchback watches the sobbing girl, and once more he feels himself her protector, and begs of her to be wated so that he may tell her a little story. The story is soon told, and we are taken back to the days of Alexander the Great. Of all the Russians, during the time when a mere accusation was sufficient to have a man shot as a nihilist, without trial, Rose's father, then was head of an organization favoring democracy and free speech. The hunchback, a young man, was trusted by his father, a traitor in their own organization is induced by the secret service to betray his fellows, and Rose's father is shot, and the organization scattered in all directions. Her mother dies of a broken heart within a month after confiding her babe, little Rose, to the care of the hunchback, her only remaining friend. During her last moments she exerts an oath from the cripple that he will love and care for her babe. For eighteen years the hunchback has fought an uphill fight against the world, and Rose now learns for the first time the reason for his devotion to her.

The next day a fire breaks out in the tenement building where the pair are employed. The hunchback, beside himself, seizes Rose as if she were no heavier than a cork and, more like a gorilla than a man, carries her to safety. When Rose opens her eyes she asks one question: "Where is Louis?" All look in amazement, while her eye searches those of the hunchback. As in a dream he hears the girl's pleading, "Save him—I love him!" and rushes off into the now tottering building. Louis is saved at what cost only the hunchback's life. Flames do not preserve evidence. Rose asks the hunchback's permission to marry Louis, to which he finally acquiesces.

UNIVERSAL SPECIAL FEATURE.

THE BROKEN COIN (Episode No. 5—Released week of July 19—Two Parts).—Blake holds the knife over Kitty's head. Roleau turns on the man, seeking the knife flying. Scchio and his men rush into the room. Scchio grabs Roleau and his friends tackle him. Blake seizes the coin and makes his getaway. Kitty seeing Blake rush from the room, tries to free Roleau from the hold of Scchio and his men, so they can follow Blake, but Scchio refuses to release Roleau, and Kitty whispers to Roleau to follow her to the den up the next street. Sneaking out the window Kitty tries to trace Blake, and falling, hurries to the outlaw's den, hoping for assistance from the outlaw leader. Blake succeeds in reaching his home. His pals arrive to greet him. Throwing the coin he has stolen on the table to them he sinks into a chair.



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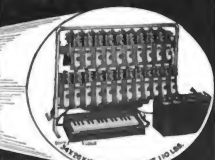
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Kitty, remembering the way the outlaw had taken her when they held her for ransom sometime before, hurried along the same path. The den in eight. Kitty begins to feel afraid. She is about to turn back and come face to face with an evil-looking man, one she has never seen before, and who, taking her in his arms, carries her to the den. Arriving they are greeted by all the outlaws, except the one who treats her none too kindly. Kitty becomes frightened when the leader, who, at their first meeting, had introduced her to the outlaws, decides a friend to call upon him, does not appear. In the meantime, Roleau is held by Scchio and his men. Scchio, a mischievous man, who has never not finding it in his possession, decides Kitty has it. They hope that Kitty will return to him. Scchio becomes carried over the day of the men he sent to Frederick's for the other half of the coin. Frederick starts to follow Scchio's man by auto to the lodge.

Kitty is about to give up when she sees her former captor and inter friend, the Chief of the Outlaws. The chief is surprised to see Kitty and beats two of the men who try to haul her roughly. Kitty tells him why she is there and the help she wants of him, namely, a safe conduct across the desert to Grethothoff. This he promises, and ordering his men to mount their horses and bring his own and one for Kitty, they start out. About midnight the party reached the lodge, with Frederick close upon his heels. Scchio reproves him for being late and not getting the coin. On the outside of the lodge, Frederick discovers the window used by Kitty, and, looking in, is surprised to see his old accomplice, Roleau. In the next scenes between Roleau and Scchio's man, Roleau breaks his bonds and escapes through the front door. Frederick follows Scchio to the lodge, and, following Roleau in Scchio's car, across the desert of Grethothoff. Kitty, with the help of the chief, escapes. In the next scenes, she gets upon the track of Blake. Going an entrance to his lair, Kitty and the outlaw leader are surprised at the number of apaches in this place. One of the members of the gang hurries in and tells of a road back that can be made for their hurry. At last, with the exception of Blake and one man, Kitty and the leader look about for a means of entering the room. Kitty falls against the stone wall, and a point of it moves. Kitty pushes her right against it and it gives enough for them to enter. Her helper gets Blake under his control and Kitty hits the other fellow on the head with an empty bottle, knocking him unconscious.

Meantime, Roleau, with Frederick on the back of his car, succeeds in locating the hunchback, unseen by Roleau, enters the place through a back way, the same one Kitty used. He enters the place, and, finding it empty, gets the coin from the table and comes toward him. Frederick ducks back out of her sight and hides. Roleau, seeing the hunchback, makes an entrance through the door by which the apaches left. Seeing Blake in the hands of the outlaws, Roleau is surprised. Kitty and the leader, not knowing who he is, refuses to tell him. If he had, Roleau would have been told that he was the same man who had won the secret passage and locks the door behind her, she turns, coming upon Frederick. As she starts to open the panel and call the outlaw leader to her rescue, Frederick picks her up and runs through the passage. In the other room of the den, some of Blake's men are in a good fight ensues, wherein Roleau is almost knocked out. In the passageway, Frederick tries to take the coin from Kitty, but cannot, and, hearing the fight in the other room, he hurries her out of the place, hoping to get the coin when they are both in safe surroundings. Coming to the end of the passageway, Frederick is about to put Kitty up against the sewer entrance when he comes face to face with the remaining apaches, coming from a haul. He starts to go the other way and is met by the apaches who had attacked Roleau in the interior. Surrounded on all sides, he looks at Kitty and smiles as the episode ends.

Mutual Film Corp.

AMERICAN.

THE NEWER WAY (Two Parts—July 26).—John Bates, a farmer of the old school, has antiquated ideas and consequently objects to the introduction of modern methods. His farm is mortgaged and George Ross, to whom Bates is indebted, is obliged to foreclose. Bates returns to Ross, who is an inventor, and begs an extension of the mortgage. Ross, however, considers Bates shiftless and refuses to grant him time. Bates denies the charge of shiftlessness and declares to Ross that were he (Ross) in Bates' position he would appear to be shiftless.

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device. At the end of the allotted year a wonder has been worked. The labor-saving devices of Ross' invention have proved to be money saving devices as well. The farm has been transformed and its value increased. During the year a mounted man Ross has done much wandering through the fields and mountains. He changed to meet a little mountain girl, Betty by name, between the two has sprung up a strong and binding friendship.

The year ended, Ross goes as usual to the place where he and Betty were to meet. She is nowhere to be found. Ross at once starts in the direction from which Betty often had come, in search of her. Tip-toe through the mountains, Ross finds Betty living alone with her mother. About the mother there is something strangely familiar. Ross looks, then, that her recovery may be assured. As health returns to Violet in the mountains, love gradually enters her heart again. This time the object of her affections is Tom Sexton, a sturdy young mountaineer, who thinks Violet a mountain girl. She thinks him a mountaineer, in reality both are children of the air, and, unknown to each other, both are living in the mountains at the suggestion of Dr. King. After a hard year in the city, Dr. King comes to the mountains for a vacation. He and Tom stumble upon each other. Tom implores the physician to reveal to Violet the fact that Tom is not a mountain boy. Later Dr. King meets Violet. She implores him not to reveal to Tom that she is from the city. Dr. King laughs. The secrets of the lovers are safe with him, for he realizes that "where ignorance is bliss 'tis folly to be wise."

THE DECEPTION (July 28).—Violet Day is betrothed to a man named Black. Just before the day set for the wedding, Violet learns that the man she loves is married. She is prostrated by the shock. Dr. King, her physician, advises her to spend several months in the mountains, but her recovery may be assured. As health returns to Violet in the mountains, love gradually enters her heart again. This time the object of her affections is Tom Sexton, a sturdy young mountaineer, who thinks Violet a mountain girl. She thinks him a mountaineer, in reality both are children of the air, and, unknown to each other, both are living in the mountains at the suggestion of Dr. King. After a hard year in the city, Dr. King comes to the mountains for a vacation. He and Tom stumble upon each other. Tom implores the physician to reveal to Violet the fact that Tom is not a mountain boy. Later Dr. King meets Violet. She implores him not to reveal to Tom that she is from the city. Dr. King laughs. The secrets of the lovers are safe with him, for he realizes that "where ignorance is bliss 'tis folly to be wise."

AFTER THE STORM (July 30).—Rev. Jerold Roper and his baby escapes from a wreck at sea on a frail raft. Crazed by want of food and water, the minister is about to throw himself into the sea. His baby he has placed in a strong bound box. A great wave washes over the raft; the box and the baby are swept away. Weakened as he is, Roper can take no step to save his child. He falls unconscious on the raft. The box floats safely to shore. It is washed on the beach near a point where Jacques and Meg Portelli are gathering wreckage which the waves have strewn on the sands. The baby appeals to Meg's motherly instinct. Much to Jacques' disgust, she insists on keeping the infant girl. Rev. Roper at length is rescued by a passing vessel.

Twenty years elapse. The minister and the Portellis are living in the same city. Roper is pastor of a church in the slums where he administers to the poor in an effort to forget his long lost daughter. Meg and Jacques are at the head of a din of crime. Meg, however, despite her own evil ways, has managed to protect her adopted daughter, Jane, from living a life of crime. Jane goes often to Roper's church where she finds a strange tie between herself and the minister. Returning one night from church, Jane passes Lord Perry, a scoundrel, who follows her. His pursuit of Jane leads him to the thieves' den. He is attacked by Jacques. With a revolver he wounds Jacques. Then a minister plan enters his brain. He demands as his price of silence that Jacques and Meg sacrifice Jane. They agree. The baby is carried the girl to his room. Jane's cries for help are heard by Rev. Roper, who chances to live in the same apartment. The minister flies to the rescue, fights a stormy battle hand to hand with Jacques, Meg and Perry. He rescues Jane and takes her to his church. The crime-stained sin follows him and they are awed at what they see. There at the altar stand Jane and Roper their arms interlocked in embrace. By a stranger's harkback on her arm, Jane's identity is discovered.

BEAUTY.

BETTY'S FIRST SPONGE CAKE (July 27).—Bob, a farmer boy, has a voracious appetite. He marries Betty, a girl from the city. Betty's spirit is willing but her understanding is weak when it comes to housework and cooking. As a consequence, the stomachs of Bob and his hired man suffer greatly. Bob and the hired man finally agree to eat raw food, the way which Betty discovers. Promptly she decides that she must take cooking lessons. Aunt Samanthu laughs, but lets the young bride have her way. Bob and the hired man do their own cooking for a while. They begin to take on some of the ways of the city. They have lost their incomes. He decides that Betty must come home.

At cooking school, Betty has learned that nut cake is one with nuts in it, so when the next later comes for lunch and professes a liking for sponge cake, it is a logical deduction a sponge cake is cake with nuts in it. She goes to the store and buys enough sponges for a good big cake. The cake is baked and the parson takes a piece. Then another, and another, as Betty and Bob hospitably urge him on. He drinks a glass of water. Woe is his! The sponges in his inner man rapidly begin to swell until the poor parson has a look on the appearance of a toy balloon. A doctor rushes to the scene. The application of a stomach pump brings the parson back to normal size, but not until some pious souls of his congregation have seen Betty and Bob administering whiskey to their parson. The right answer is given. Then explanations follow and Betty, chastened but wiser, seeks the shelter of her husband's arms.

KAY-BEE.

THE PLAY OF THE SEASON (Two Parts—July 25).—John Gordon, a New England village storekeeper, holds a mortgage against Caleb Owens, a miserly farmer. Gordon's shiftheaven son, Jack, is in love with Mary Owens, Caleb's daughter. She detests him, and Jack gets his father to use the mortgage as a club to force Mary to marry him. Gordery tells Caleb that he will not extend the mortgage unless the two become engaged, and Mary is forced by her people to consent to the engagement. The next night stand troupe comes to the village to play "East Lynne" at the town hall. While delivering eggs to the village hotel, Mary meets David Aubrey, the handsome leading man of the troupe. Aubrey, interested in Mary, cultivates her acquaintance and escorts her back to the farm, inviting her to see the show that night. On the road back to the farm they meet Mary's jealous fiancé, Jack, with a rig, but Mary declines his invitation to ride to the farm, preferring to walk with Aubrey. Jack stops at the farm and warns Caleb that his daughter is flirting with "an actor," and Caleb severely reprimands Mary.

Mary asks permission to return to town that evening to attend the show, but permission is refused. Pretending to retire early, she slips out of her bedroom and goes away. Her chum, Ruth, persuades Mary to spend the night with her and return to the farm in the morning. When Mary returns in the morning she finds her parents angrily awaiting her. They are unjustly suspicious of her and disbelieve her statement that she spent the night with Ruth. In the heat of anger Caleb disowns Mary and she returns to town, intending to make her way to the city and secure work. Packing up for the next jump, Aubrey accidentally overhears Mary sobbing as she tells the story to her chum, and, taking pity upon her and realizing that he, himself, is indirectly responsible for her plight, goes to the manager and asks him for employment and take her with the troupe. The manager refuses until Aubrey makes a secret arrangement with him to take Mary and all expenses out of his (Aubrey's) salary. Aubrey marries Mary and takes her to the city. They start work on a small stage, which centers around Mary's evocative life. Gordon tells Caleb he is going to foreclose the

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mortgage. Celeb, not having enough money to meet it, decides to take a gambling dier in stocks. He is fleeced out of his money by back-shop sharpers and he and his wife leave for Italy to investigate, and there Celeb finds the sharpers gone and his money lost for good. In the meantime, Aubrey's play has been accepted and is now produced with himself in the leading role. Celeb and his wife attend the same theater and are astounded to find their own sitting-room portrayed on the stage and see themselves caricatured and held up to ridicule by the lines of the play. Still further embittered against Aubrey and Mary, Celeb returns to the farm. Mary writes her mother and learns that the farm is to be sold at auction at an early date. She persuades Aubrey to send down an agent and with the firm. Several days elapse and as Celeb and his wife are packing up to leave the farm they receive the free and clear deed from Ashamed of the past, and wishing to make amends, Celeb writes to Aubrey and invites him and Mary to visit the farm.

BRONCHO.

THE PHANTOM EXTRA (Two Parts—July 28).—John Zeldan, the newly elected State senator and picked to fight for the Miners' Bill, requiring the installation of new safety devices in the coal mines, in his speech to the miners the night before his departure, assures them that they can count on him to the last ditch. On his arrival in the capital he is taken to task by Mr. Whalen, the brains of the lobby and secretly its chief, who flatters John and invites him out with a brilliant set of money and makes him a lion of him in order to gain his vote against the proposed bill.

When Hansi Flemming, his denecé and star reporter on his home paper, comes to the capital for an interview with John, she is amazed to find him wavering and realizes the fight is lost unless she can make him realize the mistake he is making. To do this she has a phantom extra printed telling in thrilling headlines of a horrible accident in the coal mines, wherein 200 miners have lost their lives. She hires a newspaper to throw this under the Senator's door and when John reads of the horrible accident he is weakened to the realization that he has been about to betray those who trusted him and when the vote is cast he surprised Whalen and his cohorts by voting "Aye." When he returns to his office, Hansi goes to him and confesses she had the phantom extra printed in order to gain his vote for the bill. John is at first greatly angered at the thought that he has been outwitted by a girl, but as his anger passes away his better nature wins.

MUTUAL.

MUTUAL WEEKLY, No. 28 (July 15).—Latest War Pictures—General Gallipoli reviews French troops in the Place des Invalides, Paris. Field hospital. A gala moving picture performance for wounded soldiers is given in the Gaumont Palace at Paris, France. Red Cross doctors ready to start for the front. Albert Moreau, Intrepid French aviator, who was killed while on duty.

Frank Duveneck, artist, is awarded gold medal by Foreign Art Commission in recognition of his great influence in the development of American art.

The battleship "Wyoming" leaves Brooklyn Navy yard to engage in summer target practice.

Light fire destroys Barton Winery at Fresno, Cal., entailing loss of \$50,000 gallons of wine valued at half a million dollars. Subtitle—"The New Morning."

The "Vanite," with Cornelius Vanderbilt at her wheel, beats the "Resolute" in race at Annual regatta of Lorchmond Yacht Club.

Frank Hoff, western fanatic, wrecks Capitol with bomb at Washington, D. C.

New Jersey Naval Reserves sail from New York bound for the Panama Canal.

The historic old liberty bell leaves Philadelphia for long trip to San Francisco Exposition, to become the locomotive for the Mutual Weekly.

Glen Dodge, for use in the Panama Canal, is launched at Camden, N. J.

First Annual Beach Fashion Show is held at "La Jolla," near San Diego, Cal. Subtitle—"Unraveling the Mysterious 'La Jolla' Betting

Game," who turned out to be Miss George De Loeber.

The French Battleship "Conde" runs into Naa-sau, Bahama Islands, for fresh supplies. Subtitle—"Capt. Groul Comes Ashore."

MAJESTIC.

THE MYSTIC JEWEL (Two Parts—July 18).—The brothers, John and Charles Barton, have a quarrel over a stenographer makes advances, not knowing that his brother and the stenographer are engaged. Charles terminates the quarrel by leaving the office. Later we find John visiting Charles at his bachelor apartments to explain to him that he and the stenographer are to be married. Charles is very much surprised to make known to John that he had no intention of insulting the girl and did not know that John was interested in her. They fix up their differences and drink a toast to John's future wife. The last we see of the brothers they are drinking together.

The next morning they are discovered by the butler. Charles has been murdered and John is unconscious. The room is in a disordered condition. The butler calls the police and the family physician. The police suspect John of the murder and, finding a picture of the stenographer in his pocket, conclude that he is the murderer. They send for her and question John and her and arrest them both. The doctor, at the advice of the family physician, the police leave with their prisoners, leaving the physician to make his report to the coroner.

The physician searches the room and discovers in a secret drawer an Oriental jewel, which brings to his mind the memory of a boy he met in India, where he remembers having once seen a native render another unconscious by the use of a pointed blow-pipe. He recognizes the odor which he has discovered in the room. He decides that the crime was committed by an outside party in search of the jewel, which he has discovered. He consults with his friend, the editor of the newspaper, who publishes in score headlines the fact that the doctor has in his possession this wonderful jewel. The doctor, in the meantime, prepares his trap for the expected criminal, whom he thinks will endeavor to regain possession of the jewel.

Later we find a young Oriental woman coming to the doctor's office and trying to overcome him with the poisonous fumes of the blow-pipe. The doctor, prepared in advance, overpowers her and obtains from her the story of the loss of the jewel, which Charles had stolen from her years before, and she, in trying to obtain it the night before, entered his apartment, and after searching through the drawers of the desks in the room, murdered him in the heat of passion. After hearing her story the doctor conducts her to the police station, where John and the stenographer have been undergoing the third degree. Here the Oriental woman, after her confession to the police judge, poisons herself with a needle and the prisoners are released.

THE RUNAWAYS (July 20).—The bad boy breaks a window with his baseball, and fearing a whipping, runs away from home. After a weary tramp he seeks shelter in a hayloft of the barn. This barn belongs to a minister, whose little son, George, cherishes affection for the dimpled ward, Carmen. It being Sunday morning, George and Carmen return from church to the minister's house, accompanied by other children. Childlike, they begin romping in a game, but the minister admonishes them against breaking the Sabbath.

His boy, George, suggests playing church. When the childish services are begun, this time the bad boy in the loft, who has climbed down out of the hay in the midst of the surprised congregation, George makes an effort to bring the bad boy to elevation, but the young-

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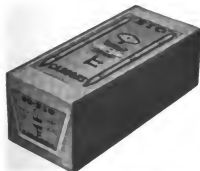
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WORMWOOD.—This picture deals with the fate of Gaston Beauvais, an aristocratic young banker of Paris, and Pauline de Chauvilliers, his fiancée. Beauvais discovers that Sylvian, his best friend, has long carried on a clandestine love affair with Pauline. An artist acquaintance urges Gaston to comfort himself with abstinence. Gaston in his despair yields. From that moment the wreck of his career begins.

Maddened by abstinence, he denounces Pauline at the marriage. Beauvais, an aristocratic young banker of Paris, and Pauline de Chauvilliers, his fiancée. Beauvais discovers that Sylvian, his best friend, has long carried on a clandestine love affair with Pauline. An artist acquaintance urges Gaston to comfort himself with abstinence. Gaston in his despair yields. From that moment the wreck of his career begins.

THE PLUNDERER.—Bill Matthews is part owner of the Croix D'Or gold mine. He is beset on every side by enemies who try in every way to stop him and his partner from working the Croix D'Or. Chief among these is Bully Presby, who is secretly tapping a low level of the Croix D'Or. Presby's efforts to ruin Bill Matthews and his partner take murderous form on the month of the shaft. Escaping from that trap, the partners face a strike of their men. Their old engineer is murdered, but his death is avenged by Bill Matthews.

Bill's partner falls in love with Bully Presby's daughter and Bill himself with "The Lily," a dance-hall owner. The dam that supplies power for the Croix D'Or is finally blown up by Presby. Undismayed, the partners struggle on till by accident they learn of Presby's plundering on the lower levels. This brings matters to a climax. Presby, The Plunderer, confesses, Bill's partner finds happiness with "The Lily's" daughter, while Bill, with a stout heart in his breast, sets out on a lonehomo trail to find "The Lily," who has disappeared from the mining camp of Goldpeak. "God is good and I shall find her," are his brave words as he sets out on his solitary quest.

THE KREUTZER SONATA.—Miriam and Celia, two foster sisters, become involved, through Celia's passion for Miriam's husband, in a skin of fate which has a tragic unrelenting. The play reveals a woman's great soul and at the same time shows that self-sacrifice and noble immolation of a life's desire may not necessarily lead to happiness.

CHILDREN OF THE GHETTO.—Old Reb Shemuel, clinging to the midst of modern conditions to the God of His Fathers, bears blow after blow with unflinching resignation. His son is killed in a cabaret brawl; his daughter contracts a marriage that estranges her from him. His beloved wife dies. But in the end his gray hairs are comforted by the return of his daughter, and his simple and unwavering faith is rewarded in the sunset of his days.

A GILDED FOOL.—Chauncey Short is left an orphan. He becomes clerk in a village grocery. One day a letter arrives. His uncle, who had refused to aid the lad's dying mother, has himself died and left Chauncey \$5,000. Chauncey

hits the high places and spends money like a king. But one day he meets a girl—a banker's daughter—who becomes his good influence. Chauncey, by dint of his natural good sense, helps the banker in a financial crisis that threatens to blast the lives of the banker's family. "The Gilded Fool" saves the day, exposes a rascal, and marries the girl.

THE GIRL I LEFT BEHIND ME.—This offering deals with life at a lonely army post beset by hostile Black Feet. A cavalry is discovered at the critical moment when the savage Black Feet have surrounded the post. A volunteer wanted to live or die. It is "one chance in a hundred." Lieutenant Hawleyworth takes it. He succeeds in his mission after thrilling adventures and also wins the girl he loves.

THE THIEF.—The story tells of a woman who to hold her husband's love becomes a thief. Marie, the erring wife, pressed by debts, becomes bolder and bolder and carries on her speculations even under the noses of her husband's detectives. A young fool who loves her allows suspicion to fall upon him. But at last the truth is wrung from her.

THE NIGGER.—Philip Morrow grows to manhood in the belief that the blood in his veins is the most aristocratic in the South. "Cliff" Noyes, a distiller of whiskey, the best brand manufactured for negro consumption, persuades Morrow to run for Governor. Upon his election to the Governorship he decides to sign a Prohibition Bill which means the ruin of Noyes' business. Noyes visits Morrow. He has found papers proving that Morrow has negro blood in him. Morrow, undaunted, makes the Prohibition Bill a law, and resigns his office and sacrifices his love to devote his life to the uplift of the Negro.

THE CLEMENCEAU CASE.—Iza's sinister beauty and its effect on the lives of two men form the main plot of "The Clemenceau Case." Pierre, her husband, she casts off. Constantine Ritz leaves with his career as a talented sculptor blasted. In turn she toys with Ritz, but Ritz resists. Ritz resists himself. He allows himself, apparently, to fall once more under Iza's spell. As she presses her false lips to his, Pierre heeds her to the heart, just as Ritz enters. "I have saved you for your wife," says Pierre calmly as he telephones for the police.

PRINCESS ROMANOFF.—Princess Romanoff, after a chase across two continents to find the man who killed her lover in Russia, discovers the murderer, only to fall in love with him. But unwittingly she has already betrayed him to the hired assassin of the White Star. Now she saves him, and in so doing narrowly escapes ending her own life by her own hand, makes a thrilling screen drama.

NORTH AMERICAN FILM CORP.

THE DIAMOND FROM THE SKY (Chapter XI)—"The Plaything of the Papooses"—Two Parts—July 12).—Blair Stanley, still infatuated with the unscrupulous Vivian Marston, persisted, despite his mother's views to the contrary, that he would marry no one else. Mrs. Stanley

decided Blair must marry Esther Stanley, whom she knew to be rightfully entitled, not only to the estate of her father, the late Colonel Arthur Stanley, but the diamond from the sky. "Blair, you must marry Esther," she pleaded, as she prepared for the reception of the guests coming to attend the wedding party to be given that afternoon in honor of her son's return from a business trip to the coast. "I demand that you listen to me in this instance. Forget the past. Esther loves you. She has told me so," Blair, always willing to please his mother—when he was to take personally—consented. Unsuccessful in his efforts to tell the Stanley secret to those he deemed financially interested enough to give him the price, Lady Lovell gave to hunt up Arthur. Fearless, he stole aboard a west-bound freight leaving Richmond; and a brakeman ordered him off before he had ridden very far.

Semi-delirious, the kypsy stumbled along the tracks and on across the sand, falling unconscious amid a growth of prairie grass. How long he lay there Lovell did not know. As he woke, he found himself staring at a coiled snake preparing to strike. Beside it was a shining something—the diamond from the sky. As he reached for it the reptile struck. Lovell groaned and sank in a heap. Arthur, returning to the ranch, found him there that night. His crude western treatment successfully held off the spread of the poison from the bite. For hours, Arthur remained at the stricken man's side, ministering to his wants, and when about to depart—Lovell having fairly recovered—Arthur placed in his hand a roll of bills, securing from Lovell his promise that he would keep his whereabouts to himself. An Indian and his squaw, the latter with her papoose, slowly making their way across the prairie, stopped to pitch their camp for the night near the skeleton of the horse. And there it was the found a golden chain at one end of which gleamed a great white stone. Its value meant nothing to these children of the plains, excepting that it afforded the laughing papoose a new plaything.

Arthur, realizing that the oil wells of California represented an excellent investment decided to desert the ranch. On his way across the continent, Arthur posted a handwritten letter to Esther, addressing it to Mrs. Stanley's colored maid. It was a sultry day and Esther, her head ached, sought the solitude of her room. There it was the maid found her and delivered Arthur's letter. Esther read and re-read it. Insulted and pestered by the unwelcome attention of Blair and the spying of his mother, she determined to seek out Arthur and tell him all. That night, by means of a pre-arranged signal, Quabba, ever faithful servant, waited as she clambered down the vines, stretching from her window. Supported by her loyal servant, she hurried across the lawn, stepped into a waiting cab and, with Quabba, hurried to the station, the first move in search of the one she loved.

THE MOVING PICTURE WORLD

WELCOMES NEWS ITEMS OF
INTEREST.

SUPPLIES FOR THE
UP-TO-DATE THEATRE

Meritorious Merchandise With a Guarantee

Tagged On It

That's our method of convincing you, Mr. Exhibitor, that we are miles ahead of others in our line.

LET US PROVE IT

Distributors for the Power's, Simplex, Standard, Edison, Motiograph Machines

We Equip Motion Picture Theatres Completely.

Picture Theatre Equipment Co.

19 West 23rd Street
New York City

158 Pearl St.
Buffalo, N. Y.

Did You Send for Our Catalog?

MOTIOGRAPH

STANDARD

CLASSIFIED ADVERTISEMENTS

Classified Advertisements, three cents per word, cash with order; 50 cents minimum postage stamps accepted :: :: :: ::

SITUATIONS WANTED.

NOTED CONCERT ORGANIST—At liberty. Brilliant player, skilled. A rare specialty in arranging orchestra music for organ. An arranger at stemperation. Ability to play pipe organs. Founded upon knowledge of photoplay analysis. An exceptional man with an exceptional record. Address Organist, care M. P. World, N. Y. City.

AT LIBERTY—Trap drummer, bells, tympania, full line effects. Member of A. F. of M. A. Finlay, Majestic Amusement Co., Memphis, Tenn.

LICENSED OPERATOR—At liberty. Experienced, sober, reliable, with references. W. H. Scarborough, Tillsburg, Ont., Can.

FOUNDING MAN—Twenty-one. Three and one-half years' experience with S. L. Koberg and Lee A. Ochs, New York's foremost exhibitors. Familiar with advertising stunts that bring results. Desires position with progressive exhibitor. No slouch. Particulars. Address Season H. Springer, 508 West 158th St., N. Y. City.

CANADIAN CONCERT ORGANIST—And heretofore. Desires a position in large theater. In States, as organist or manager, or positions combined. Five years' experience in the picture business. At present proprietor of large picture theater in correspondence solicited. State your best offer, and full particulars. A month's trial, if salary and expenses are provided. Write or wire. Frederic T. Eger, Ingersoll, Ont., Can.

MANAGER—Thirty-five years old. Five years' experience N. Y. City. Thoroughly acquainted with picture business. Particulars. D. care M. P. World, N. Y. City.

AT LIBERTY—Experienced moving picture machine operator. Good worker, sober and reliable. Harry Adler, St. Louis, Mich.

CAN BUILD UP run-down theater. Have no capital. Manage theater. Salary and commission basis. Must have six hundred or more seats. Write or wire. H. E. Rumbarger, Elkins, W. Va.

YOUNG AMERICAN—Willing worker. Assistant camera man; assistant property man; or other work. R. H. S. care M. P. World, N. Y. City.

HELP WANTED.

WANTED—Thoroughly competent dark room man. State salary, experience and references. Superior Film Mfg. Co., 12th and Crocker Sts., Des Moines, Ia.

BUSINESS OPPORTUNITIES.

FOR SALE—Half interest in moving picture business in a town of twelve thousand inhabitants, in Mississippi. No competition. Substantially making money as evidenced by books. Invoice for location. Price \$2,500. Virgil Lumbard Co., Greenville, Miss.

STUDIO—Laboratory and office, completely equipped and ready for producing. Only forty miles from San Francisco. Also bargains in cameras, lenses, etc. Klice & Stratton, 1932 Center St., Berkeley, Cal.

THEATER LEASE FOR SALE—Most up-to-date. Five picture equipment complete (for pictures or vaudeville) in state of New Jersey; 30 minutes from New York City; seating capacity 1,000; well populated district and no opposition. For terms and full information write to L. P. M., Room 1201, Candler Bldg., 220 West 42d St., N. Y. City.

COMPLETELY EQUIPPED—Film laboratory, 150,000 feet capacity per week. Will rent \$75. New, deepwood. Box 106, Palisade, N. J.

EXCLUSIVE TERRITORY—To men with some capital on movie theater advertising proposition. Should pay at least \$100 per week. Greatest return of investment after one year. Ordeal invention of the age. Write for particulars. Circular No. 1007 First National Bank Bldg., Chicago, Ill.

STUDIO LOCATION in California. Work in sunlight all day every day. Five acres, six miles from Los Angeles business center. New electric cars and automobile boulevard. Shade trees, fruit, native shrubs and some buildings. For interest, write in business. Address, Green, 802 Van Nys Bldg., Los Angeles, Cal.

THEATERS WANTED.

CASH FOR OLD MOVIE—I am a practical, successful moving picture broker. Seventeen years of continuous success. Selling upwards of one million dollars worth annually, sales, exchanges and leases. Lowli's Moving Picture Broker, Established 1895. Office 578-80 Elliott Sq., Buffalo, N. Y.

I HAVE—\$50,000 equity in real estate, will exchange for theaters and buildings, must cost 600 and over. 7 day houses. Communicate L. Levy, 119 Nassau St., N. Y. City.

BUY OR LEASE—Picture show seating 350 or more. Full particulars, insulated at position. Carl Duncan, Kilbuck, Ohio.

THEATERS FOR SALE OR RENT.

FOR SALE—A beautiful theater seating 550 in an Illinois town of 7,000. Doing good business. Recently decorated. Long lease, new equipment. Either vaudeville or pictures. Address Luna Thacker, LaFayette, Ind.

LEWIS is offering the greatest opportunity in the moving picture history in purchasing one of the largest, handsomest and best built houses in the South. Seats 1,490. Standing room for about 250. Established and never changed hands in five years. Weekly receipts will run according to season—\$1,200. House is equipped with the finest and most scientific machinery to show the best pictures in Buffalo. Client wishes to realize a fortune and wishes to retire. Price, \$15,000. Ten-year lease. Will give trial of one week or one month in any city. Address Lewis, Moving Picture Broker, 580 Elliott Sq., Buffalo, N. Y.

FOR SALE—Cheap. The prettiest 600-seat sidewalk in New York City. Average attendance about 70,000 persons a season. Four ten cent nights a week. Owner, a salesman, is compelled to go West. Walter Squires, 1210 Jefferson Ave., Brooklyn, N. Y.

SALE OR RENT—Moving picture business in growing town of 3,000 permanent population. Good proposition for party with small capital. Mr. E. J. Feltz, Clearwater, Fla.

PICTURE SHOW for sale or rent. Town about 6,000. Seats 250. Everything new year ago. Fox 464, Greensboro, N. Car.

EQUIPMENT WANTED.

WANTED—Second hand top and bottom magazine for Powers No. 3. Jones, 219 Second Ave., N. Y. City.

EQUIPMENT FOR SALE.

FOR SALE—Rebuilt machines. Motograph, 100,000; Edison Exhibition, 945; Powers No. 6, 115; Powers No. 5, 575; Motograph, 1911, \$125. A-1 condition; guaranteed; many others. Write for catalog and list. Amusement Supply Co., 211 N. 11th Ave., Chicago, Ill.

FOR SALE—New or second-hand opera chairs for moving picture theaters at bargain. Moving Picture Equipment Co., 21 E. Van Buren St., Chicago, Ill.

WRITE OR WIRE—The Lears Theater Supply Co., 509 Chestnut St., St. Louis, Mo. the best, for anyone whose equipment concerns in picture machines, operating booths, curtains have some slightly used goods in stock for immediate shipment and sell them at bargain prices. Folding chairs 40c each up. Opera chairs, 60c. Moving picture machines \$50 each up. Send them an exact list of your wants and we will try to fill them.

FOR SALE—New and second-hand moving picture machines, leading make, at reduced prices. Moving Picture Equipment Co., 21 E. Van Buren St., Chicago, Ill.

1,000—Used opera chairs some as good as new. I can save you money on new or used chairs, steel and rat patterns, standard asbestos booths at cut prices. W. J. P. Moving Picture Machine, Chicago, Ill.

FOR SALE CHEAP—One Powers No. 5, one film polisher with A. C. motor; one film printer with A. C. motor; one Press Graflex camera and accessories. Jones, 219 Second Ave., N. Y. City.

ARE YOU IN NEED OF POSTERS—"Can supply any amount for all makes on single and multiple reels. Let us know what you need. W. S. Carter, M. P. World, N. Y. City.

WE BUY and sell new and second-hand moving picture machines, opera chairs and films. Moving Picture Equipment Co., 21 E. Van Buren St., Chicago, Ill.

HARGAIN TO QUICK BUYER—Edison machine and full roll of 250 900 sized up for sale. John W. Hedley, Box 234, Duncannon (Perry Co.), Pa.

NEW and second hand opera and folding chairs: Southern exhibitors save your money by getting lowest freight shipping rates at all points south by rail or steamer. Write for bargain prices. Atlas Seating Co., 301 Fifth Ave., N. Y. City.

FOR SALE—Three Edison Model B. M. P. Machines \$75.00 each. Four No. 6 Powers M. P. Machines, \$100.00 each. Two No. 6A Powers M. P. Machines, \$125.00 each. One No. 5 Powers M. P. Machine, \$65.00. One Royal M. P. Machine, \$30.00. Second hand machines but in first class running order, all worn parts supplied with new. First come first served. Tampa Theatre and Art Supply Co., Tampa, Fla.

CAMERAS FOR SALE.

NEW MODEL No. 4 Pittman Prof. camera now ready. Automatic diaphragm take up both directions 400 ft. magazine. The most up-to-date camera proposition ever put on the market. Tripods, Lenses, etc. Send for particulars. We also specialize in repairs and improvements in all makes of cameras. R. W. Pittman Co., 394 Canal St., New York City. Phone 5061 Franklin.

SAVE MONEY—On cameras. **AMATEURS**, \$25. Vista \$50. Pittman Jr. \$35. Professional 400 ft. automatic magazine \$200. **SMALL** projector now only \$25. Second hand \$100. Portable printer \$25. Ray, 328 5th Ave., N. Y. City.

FILMS WANTED.

NEGATIVES AND POSITIVES—WE ARE OPEN FOR FIRST-CLASS AMERICAN FEATURES AND COMICS. FOREIGN RIGHTS ONLY. I. RUBIN, 1001 Broadway, N. Y. CITY. DEPT. HUDSON AND LAIGHT STS., N. Y. CITY.

FEATURE FILMS wanted, to handle on percentage basis in western Pennsylvania, by live wire exchange; security and reference furnished. Answer, Exchange, care Moving Picture World, N. Y. City.

FILMS FOR SALE OR RENT.

STATE RIGHTS for sale. "The Poisoned Pool," a dandy three-reel western. P. S. McGeeley, 2410 North Flores St., San Antonio, Tex.

500 SINGLE REELS, including a dozen top on each, at \$10 and \$7.50 per reel. 100 two and three-reel features at \$15 per reel, with 100 posters. We have 10,000 posters for sale. Which do you want? D. Goldrich, 119 East 23rd St., N. Y. City.

OVER FIVE HUNDRED single reels. Three and five dollar reels. "War of Powers," two reels, fifty dollars. "Reproduction "War in Europe," three reels, sixty-five dollars. "Lt. Rose," Patent Acropolis, new copy, hundred dollars. Bio or Arco Bio cards, new copy, 100 fourth Ave. Liberty Film Rental Company, 105 Fourth Ave., New York, N. Y.

GOING INTO BUSINESS—175 single reel films for \$300. Good condition. With paper. Splendid opportunity to open exchange. Magic City Film Co., Birmingham, Ala.

1 DEAL in Educational and War films only. Amusements, Educational, Industrial, Scientific, Travel, Hand colored and recent war subjects. Send for list. (Will buy educational) New war general—trench scenes—Canada's invasion in Mexico—King of Italy flying into flag. Flittering flags—American-German-Italian. Will find special scenes on required subjects. A. Stone, 145 West 45th street, N. Y. City.

MISCELLANEOUS.

PHOTOGRAPHIC—postcard printing—Service. Send red stamp for specimen card. Jack Beresovsky, 17 Castlegate Road, Boston, Mass.

MUSICAL INSTRUMENTS FOR SALE.

KINGSBURY PIANO—For sale. Cost \$350. Has been used very little. Make me an offer. Crystal Theatre, Rantoul, Ill.

A clear picture

is as essential as a good scenario. Because the basic product is right the clearest pictures are on Eastman Film. Identifiable by the stencil mark in the margin.

EASTMAN KODAK CO.,
ROCHESTER, N. Y.

Scenarios

WANTED good scenarios for clean, high grade, one and two reel comedy and drama productions. Slapstick not wanted. Novelty sought. Highest prices for best work.

Address
SCENARIO DEPT.
EASTERN FILM CORP.
1-17 McKINLEY ST.
PROVIDENCE, R. I.



Gundlach Projection Lenses

You can not get the BEST results without them, so what's the use worrying along with ordinary lenses when there is absolute certainty that these lenses will make your picture as sharp and brilliant as it is possible to make it. You can not afford to have a poorer picture than your competitor and nearly every theatre in the country is using Gundlach Projection Lenses now, so if you are not you are behind the game and badly handicapped.

There is no string attached to Gundlach Projection Lenses. They are sold subject to approval and you decide with your own eyes whether they improve the picture or not. They can be obtained promptly for any operating condition.

UNITED STATES WAR DEPARTMENT SPECIFIES GUNDLACH PROJECTION LENSES

New York, May 15, 1915.

Gundlach-Manhattan Optical Co., Rochester, N. Y.

Gentlemen: Your letter of May twelfth, with reference to the advertising in connection with the Government's specifying Gundlach Lenses for the sixty-six machines, received.

There is no objection to advertising any of the facts in this matter, and in this connection we might state that both Gundlach Motion Picture and Gundlach Stereo Lenses were specified, after exhaustive tests had been made.

The sixty-six machines were shipped to the Chaplains of the various army posts and were sent to China, the Philippine Islands, the Hawaiian Islands, Porto Rico, Canal Zone, and all over the United States.

Yours very truly,

THE PRECISION MACHINE CO., INC.
J. E. Crawford, Asst. Gen. Mgr.

JEQ:MH

Gundlach-Manhattan Optical Co.
808 Clinton Ave., So., Rochester, N. Y.



DATE LINES and "SNIPE"

200 FOR \$1.00 EXPRESS PREPAID

COMING

TO-DAY

SATURDAY

10,000 exhibitors in all parts of the United States and Canada use these 5" x 28" date strips. A dollar (money order) will bring 200 express prepaid.

Coming
Monday
Tuesday
Wednesday
Thursday
Friday
Saturday
Sunday
Three Reel Feature
Four Reel Feature

Five Reel Feature
Six Reel Feature
Comedy
To-Day
To-Day's Feature
Special To-Day
Extra To-Day
Matinee To-Day
To-Morrow

Special To-Morrow
Extra
Special Feature
Coming Soon
New Open
New Showing
Western Drama
Showing To-Night
Program Changed Daily

MOVING PICTURE SERVICE CO.
1476 Broadway, New York City

List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 694, 696.)

Universal Film Mfg. Co.

RELEASE DAYS.

Sunday—Big "U." Laemmle, L-KO.
Monday—Broadway Universal Features, Imp, Neator.
Tuesday—Gold Seal, Imp, Rex.
Wednesday—A n i m a t e d Weekly, L-KO, Victor.
Thursday—Big "U." Laemmle, Pow-
ers.
Friday—Imp, Neator, Victor.
Saturday—Big "U." Bison, Joker.

ANIMATED WEEKLY.

July 7—Number 174 (News).
 July 14—Number 175 (News).
 July 21—Number 176 (News).
 July 28—Number 177 (News).

BIG U.

July 1—The Old Grunch (Drama).
 July 6—The Advisor (Drama).
 July 8—No release this week.
 July 13—The Closing Chapter (Three parts—Drama).
 July 15—The Opening Night (Two parts—Dr.).
 July 22—The Burden Bearer (Drama).
 July 28—No release this week.
 July 31—Meln Friend Schneider (Drama).

BISON.

July 5—Jana's Declaration of Independence (Two parts—Independence Day Dr.).
 July 10—The Uster Lass (Two parts—Irish—Drama).
 July 17—The Tell Tale Sea (Two parts—Dr.).
 July 24—The Mad Maid of the Forest (Two parts—Drama of the Woods).
 July 31—A Daughter of the Jungles (Two parts—Drama).

BROADWAY UNIVERSAL FEATURES.

July 12—The Garden of Lila (Five parts—Drama).
 July 19—Scandal (Five parts—Drama).
 July 26—The Earl of Pawnetick (Five parts—Comedy).

GOLD SEAL.

July 6—Under the Crescent, Adventure No. 6, "The Crown of Death" (Two parts—Drama).
 July 13—People of the Pit (Two parts—Moderns—Drama).
 July 20—Homer (Two parts—Moderns—Drama).
 July 27—The Flight of a Night Bird (Two parts—Drama).

IMP.

July 2—The Marble Heart (Four parts—Romantic—Drama).
 July 5—The Wrong Label (Drama).
 July 8—Coppin (Two parts—Moderns—Drama).
 July 13—His New Automobile (Comedy).
 July 16—The Eleventh Dimension (Two parts—Drama).
 July 20—What Might Have Been (Drama).
 July 22—Thou Shalt Not Lie (Two parts—Drama).
 July 23—No release this week.
 July 27—The New Jiney in Town (Comedy).
 July 31—The Husk's Romance (Two parts—Drama).

JOKER.

July 5—A Skin Game (Comedy).
 July 8—Right off the Reel (Comedy).
 July 10—Baby Bumps Gets Pa's Goat (Living Cartoon).
 —A Trip to the Pyramids (Educational).
 July 17—Freaks (Comedy).
 July 24—A Duel at the Forks (Comedy).
 July 31—The Village Smithy (Comedy).

LAEMMLE.

July 4—Billie's Baby (Drama).
 July 7—Betty's Dream (Two parts—Civil War—Drama).
 July 11—Martin Lowe, Flier (Drama).
 July 15—Dear Little Old Time Girl (Drama).
 July 18—For His Superior's Honor (Drama).
 July 25—According to Value (Drama).
 July 29—Heritage (Four parts—Drama).
 Aug. 1—Paternal Love (Drama).

L-KO.

June 23—A Dismantled Beauty (Comedy).
 June 27—No release this week.
 June 30—No release this week.
 July 4—The Curse of Work (Two parts—Comedy).
 July 7—The Child Needed a Mother (Com.).
 July 11—No release this week.
 July 14—No release this week.
 July 18—A Doomed Hero (Two parts—Com.).
 July 21—The Curse of a Name (Comedy).
 July 25—No release this week.
 July 28—Life and Moving Pictures (Two parts—Comedy).
 Aug. 1—No release this week.

NESTOR.

July 2—When the Spirits Moved (Comedy).
 July 6—When Their Dads Fell Out (Com.).
 July 9—Little Breaks into the Herem (Com.).
 July 12—When Father Had the Gout (Comedy).
 July 16—Her Rustic Hero (Comedy).
 July 19—There's Many a Slip (Comedy).
 July 23—Behind the Screen (Two parts—Comedy).
 July 26—The Tale of His Pants (Comedy).
 July 30—The Rise and Fall of Officer 13 (Comedy).

POWERS.

July 1—The Cameron Sisters (Vaudeville Act).
 —The Miniature Circus (Vaudeville Act).
 —Marvella of the Insect World (Educational).
 July 3—Fifty Years Behind (Drama).
 July 8—Lady Baffles and Detective Duck in "Baffie Aide Cupid" (Drama).
 July 10—Was She a Vampire? (Drama).
 July 13—Captain Kent's Seals (Vaudeville Act).
 —Friends in the Antland (Wizard (Drama).
 July 17—The Stranger (Drama).
 July 22—Lady Baffles and Detective Duck in "The Signal of the Three Socks" (Comedy).
 July 24—The Honor of Kenneth McGrath (Drama).
 July 29—"The Jap Phenomena" in Famous Athletic Feat.
 —Strange Mammals at Home (Ditmar's Educational).

REX.

July 1—Vandy (Two parts—Domestic—Dr.).
 July 6—Stealthy Company (Drama).
 July 8—Souls in Pawn (Three parts—Society—Drama).
 July 13—When Hearts Are Tramps (Juvenile—Drama).
 July 18—No release this week.
 July 20—A Happy Pair (Comedy).
 July 25—Bound on the Wheel (Three parts—Drama).
 July 27—One on Mother (Comedy—Drama).
 Aug. 1—Jr. Jolson, What Art Thou (Two parts—Comedy—Drama).

VICTOR.

July 2—No Release This Week.
 July 5—The Little White Violet (Two parts—Drama).
 July 9—The Violin Maker (Drama).
 July 14—The Prize Story (Three parts—Dr.).
 July 16—The Trust (Drama).
 July 21—The Wind Nymphs (Two parts—Hypnotic—Drama).

July 23—Jeanne of the Woods (Drama).
 July 28—The Double Standard (Drama).
 July 30—No release this week.

UNIVERSAL SPECIAL FEATURE.

July 5—The Broken Coin (Episode No. 3, "When the Throne Knocked"—Two parts—Drama).
 July 12—The Broken Coin (Episode No. 4, "The Face at the Window"—Two parts—Drama).
 July 19—The Broken Coin (Episode No. 5, "The Underground Foe"—Two parts—Drama).
 July 26—The Broken Coin, Episode No. 6, "A Startling Discovery" (Two parts—Drama).

Mutual Film Corporation

RELEASE DAYS.

Sunday—Komic, Majestic, Than-
 houser.
Monday—American, Keystone, Reliance.
Tuesday—Beauty, Majestic, Than-
 houser.
Wednesday—American, Broncho, Reliance.
Thursday—Domino, Keystone, Mutual Weekly.
Friday—American, Falstaff, Kay-
 sence, Majestic or Thanhouse.
Saturday—Keystone, Reliance, Royal

AMERICAN.

June 1—The Right to Happiness (Two parts—Drama).
 June 9—The Son of the Vase (Two parts—Drama).
 June 14—His Obligation (Two parts—Drama).
 June 15—Her Fatal Case (Comedy—Dr.).
 June 21—Peggy Lynn, Burglar (Two parts—Drama).
 June 23—Osa Woman's Way (Drama).
 June 28—By Whose Hand (Two parts—Dr.).
 June 30—A Good Business Deal (Drama).
 July 2—A Woman Scorned (Drama).
 July 5—Mountain Mary (Two parts—Drama).
 July 7—The High Cost of Flirting (Comedy).
 July 12—Zeca Lake Mystery (Two parts—Dr.).
 July 14—To Meleady a Soul Responds (Drama).
 July 26—The Newer Way (Two parts—Dr.).
 July 28—The Deception (Drama).
 July 30—After the Storm (Drama).

BEAUTY.

June 8—The Redemption of James (Drama).
 June 15—The Mollusc (Drama).
 June 22—A Deal in Diamonds (Com.—Dr.).
 July 6—The Guy Upstairs (Comedy).
 July 27—Betty's First Sponge Cake (Comedy).

BRONCHO.

June 30—The Sea Ghost (Two parts—Drama).
 July 7—Tools of Providence (Two parts—Dr.).
 July 14—The Rana (Two parts—Drama).
 July 21—Cash Partridge's Pal (Two parts—Drama).
 July 28—The Phantom Extra (Two parts—Drama).
 Aug. 4—The Golden Trail (Two parts—Dr.).

DOMINO.

July 1—The Failure (Two parts—Drama).
 July 8—The Abs of Hearts (Two parts—Dr.).
 July 15—The Bargain's Baby (Two parts—Drama).
 July 22—The Who Went Out (Two parts—Drama).
 July 29—When Love Leads (Two parts—Drama).
 Aug. 5—The Promoter (Two parts—Drama).
 (Mutual Release continued on page 740.)

ROLL TICKETS

PRICES

Five Thousand.....	\$1.25
Ten Thousand.....	\$2.50
Twenty-five Thousand.....	\$3.50
Fifty Thousand.....	\$5.00
One Hundred Thousand.....	\$8.00

Your own special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings, \$500, \$250. Stock Tickets, 5c per 100. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated.

NATIONAL TICKET CO.
 Shamokin, Pa.

We wish to call your attention to the fact that

MIRROROID

is the only screen on earth to-day which has stood the test of time. 9,000 Mirroroids made, sold and **used** in our 7 years of screen making, **not scenery painting**. We will send you large free samples for the asking.

TEST AGAINST ANY SCREEN ON EARTH

Patented June 9, 1908.

Feb. 16, 1915.

Three Colors
SILVER WHITE
SILVER FLESH
PALE GOLD

Two Finishes
MEDIUM AND
ROUGH MATTE

Yours for projection contentment,

THE J. H. GENTER COMPANY, Inc., Newburgh, N. Y.

ALL INFRINGERS WILL BE PROSECUTED

YES the orders are coming fast and we are on the jump

NO WONDER

THE HARMO

A REAL CATHEDRAL PIPE ORGAN PLAYED FROM
YOUR PIANO KEYBOARD BY YOUR PIANO PLAYER

YES the houses that are installing HARMO PIPE ORGANS are increasing their business 40%. The others are going back. Don't use mechanical hurdy-gurdy music—Don't

HARMO ELECTRIC CO., 1423 McCormick Bldg., Chicago



PERFECT PROJECTION

is the Keynote of Success. Many beautiful Theatres in the most advantageous locations, do not make the maximum profit, or fail entirely, because of poor projection.

DON'T DECEIVE YOURSELF. It is poor economy to try to get along with an old machine, when you should have a new one, and can get it on easy terms.

LET US SHOW YOU how you can get a new machine and make it pay for itself by increased receipts.

Write us today for our proposition and Complete Catalog of everything for the Picture Theatre FROM SCREEN TO BOOTH.

AMUSEMENT SUPPLY COMPANY

6th Floor Cambridge Bldg., Northwest Cor. 5th and Randolph, Chicago, Illinois

Distributors of the Power's, Motiograph, Edison and Simplex Machines and Genuine Parts.

List of Current Film Release Dates

For Daily Calendar of Program Releases See Pages 694, 696.)

(Mutual Releases continued from page 738.)

FALSTAFF.

June 25—The Silent Antithesis (Comedy).
July 2—The Stolen Cured (Refined-Comedy).
July 9—Mama, Doctor, Doctor (Comedy).
July 16—Dot of the Daytime Boat (Comedy).
July 23—P. Henry Jenkins and Mares (Com.).
July 30—Getting the Gardner's Goat (Com.).

KAY-BEE.

July 3—His Mother's Portrait (Two parts—Drama).
July 10—The Hammer (Two parts—Drama).
July 16—The Tide of Fortune (Two parts—Drama).
July 23—The Play of the Season (Two parts—Drama).
July 30—When the Tide Came In (Two parts—Drama).
Aug. 6—The Heart of James Flint (Two parts—Drama).

KEYSTONE.

June 14—No two-reel release on this day.
June 17—The Cannon Ball (Two parts—Com.).
June 24—The House Breaking Hound (Comedy).
July 1—The Little Teacher (Two parts—Comedy).
June 28—Folled by Fido (Two parts—Com.).
July 5—Court House Crooks (Two parts—Com.).
July 12—When Ambrose Dared Walrus (Two parts—Drama).
July 19—Dirty Work in a Laundry (Two parts—Drama).

KOMIC.

June 13—Unwinding It (Comedy).
June 20—Where Breases Blow (Comedy).
June 27—Beautiful Love (Comedy).
July 4—Mr. Wallack's Wallet (Comedy).
July 11—Reppo, the Barber (Comedy).
July 18—A Chair in the Kitchen (Comedy).
July 25—Safety First (Comedy).
Aug. 1—The Deacon's Whiskers (Comedy).

MAJESTIC.

June 25—The Motor Boat Bandits (Crotch Comedy).
June 27—Children of the Sea (Two parts—Dr.).
June 30—The Kid Magician (Two parts—Drama).
July 4—The Old High Chair (Two parts—Drama).
July 8—The Hired Girl (Comedy—Drama).
July 11—The Mountain Girl (Two parts—Dr.).
July 15—A Ten-Cent Adventure (Comedy).
July 18—The Mystic Jewel (Two parts—Dr.).
July 22—The Runaways (Comedy).
July 25—The Little Catamount (Drama).
July 28—Tangled Paths (Two parts—Drama).
July 31—The Strawman (Comedy—Drama).
Aug. 1—Victories (Drama).
Aug. 8—Pate Taken a Hand (Two parts—Dr.).

MUTUAL WEEKLY.

July 1—Number 26, 1915 (News).
July 8—Number 27, 1915 (News).
July 15—Number 28, 1915 (News).
July 22—Number 29, 1915 (News).
July 29—Number 30, 1915 (News).

RELIANCE.

June 28—The Showdown (Drama).
July 5—Little Maria (Two parts—Drama).
July 12—The Healer (Comedy).
July 19—The Fortification (Drama).
July 26—At the Postern Gate (Drama).
July 30—The Headlines (Two parts—Drama).
July 12—The Arrow Maiden (Drama).
July 14—A Breath of Summer (Drama).
July 17—The Americano (Two parts—Drama).
July 19—The Tide (Drama).
July 21—Old Mother Grey (Drama).
July 24—The Pretender (Two parts—Drama).
July 28—Her Fair Friend (Drama).
July 31—The Rescued (Drama).
July 31—Pate Takes a Hand (Two parts—Dr.).
Aug. 2—The Bride of the Sea (Drama).
Aug. 4—The Little Boy That Once Was Ha (Comedy).
Aug. 6—A Woman of Nerve (Drama).

ROYAL.

June 28—When the House Divided (Comedy).
July 5—One Good Cook (Comedy).
July 12—They Ran for Mayor (Comedy).
July 19—Your Half and My Half (Comedy).
July 24—Making Over Grandma (Comedy).

THANHOUSER.

July 6—A Maker of Oons (Two parts—Dr.).
July 11—Tracked Through the Snow (Drama).
July 13—Merry on a Crutch (Two parts—Dr.).

July 16—His I. O. U. (Drama).
July 18—Old Jane of the Gaiety (Drama).
July 20—The Picture of Dorian Gray (Two parts—Drama).
July 23—A Message Through Flames (Drama).
July 27—Outcasts of Society (Two parts—Drama).
Aug. 1—The Game (Drama).

MUTUAL MASTERPICTURES.

June 17—Up from the Depths (Reliance—Four parts—Drama).
June 24—The Reward (N. Y. M. P. Corp.—Four parts—Drama).
July 1—The Flying Twine (Thanhouser—Four parts—Drama).
July 8—The Secretary of Frivolous Affairs (Americus—Four parts—Drama).

NORTH AMERICAN FILM CORPORATION.

June 21—The Diamond from the Sky (Episode No. 8, "A Mind to the Past" (Two parts—Drama).
June 28—The Diamond from the Sky (Episode No. 9, "A Runaway Match" (Two parts—Drama).
July 5—The Diamond from the Sky (Episode No. 10, "Old Foes with New Faces" (Two parts—Drama).

Pathe Exchange, Inc.

RELEASE DAYS.

Monday—Balboa, Globe, Pathe, Photocolor.
Wednesday—Pathecolor, Pathe News.
Saturday—Balboa, Pathe News, Phonophilms.

BALBOA.

July 12—In Humble Guise (Two parts—Drama).
July 17—The Mesh of the Net (Three parts—Drama).

GLOBE.

July 12—Lourdes (Pictureque Franco—Scenol—Split reel).

PATHE.

July 12—Romance of Elaine No. 29, "The Co-spirators" (Two parts—Drama).

PATHECOLOR.

July 14—Traitors to Their King (Four parts—Drama).

PHOTOCOLOR.

July 12—Rural Andalusia (Pictureque Spain) (Scenol).
July 12—Benares, the Religious (Scenol).

PHUNPHILMS.

July 17—Once Every Ten Minutes (Comedy).

Miscellaneous Feature Releases.

ALLIANCE FILM CORPORATION.

June—111 Starred Babble (Five parts—Drama).

AMERICAN AND EUROPEAN FILM COM.

July—The New Evangelists (Drama).

AMERICAN CORRESPONDENT FILM CO., INC.

July—The Battle of Premysl (Topical).

COSMOFOTOFILM CO.

July—Liberty Hall (London—Four parts—Drama).

ELKO FILM COMPANY.

June—Little Sunset (Bosworth—Four parts—Drama).

FOX FILM CORPORATION.

July—The Devil's Daughter (Drama).

GREAT NORTHERN FILM CO.

July—The Heart of Lady Alaine (Four parts—Drama).

P. J. GRIFFIN COMPANY.

June—The Heart of California (Five parts—Drama).

IVAN FILM PRODUCTIONS, INC.

May—Unwelcome Wife (Five parts—Drama).

KO-KO FILMS.

June—The Bogus Earl (Two parts—Comedy).

K. & R. FILM CO., INC.

July—Silver Threads Among the Gold (Drama).

LADY MACKENZIE FILM CO.

May—Lady Mackenzie's Big Game Pictures (Animal-Pictures).

METRO PICTURES CORPORATION.

June 14—My Best Girl (Roife—Five parts—Drama).

June 21—Always in the Way (Dyrola—Five parts—Drama).

June 28—The Flaming Sword (Roife—Drama).
July 5—Gracie Love with No Man (Popular Plays and Players—Drama).

July 12—Marsa Covington (Roife—Drama).

F. O. NIELSEN.

May—Guarding Old Glory (Five parts—Topical).

PARAMOUNT PICTURES CORPORATION.

July 5—Rugmaker's Daughter (Bosworth—Drama).

July 8—The Glee (Lasky—Five parts—Dr.).
July 13—Kindling (Lasky—Five parts—Dr.).
July 15—The Running Fight (Five parts—Dr.).
July 19—The Fighting Hope (Lasky—Belasco—Five parts—Drama).

July 22—Kilmeys (Morocco—Drama).
July 28—Society Pilot (Morocco—Drama).

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Water Sports at the Equator.
Capital of S. A. at Washington.
The Snow-Capped Peaks of the Mountains.
Santiago's Famous Fire Department.

PICTURE PLAYHOUSE FILM COMPANY.

July 15—The Pursuing Shadow (Five parts—Drama).

SELECT FILM BOOKING AGENCY.

June—The Alibi (Nine parts—Drama).

SING SING FILM CO.

July—Forty Years in Sing Sing (Three parts—Drama).

SUN PHOTOPLAY CO.

July—The Princess of Judia (Five parts—Drama).

THE GOTHAM FILM CO., INC.

June 1—The New Best Man Dolan (Four parts—Drama).

THE GOVERNOR'S BOSS PHOTO PLAY CO.

May—The Governor's Boss (Drama).

THE KAISER FILM CO.

June—The Heroic Garibaldi (Educational).

THE MOTHERHOOD EDUCATIONAL CO.

June—Twilight Sleep (Educational).

UNITED PHOTO PLAYS CO.

June—Barrie A—"Japan" (Six parts—Educ.).

A. WARNER.

May—Uncle Sam at Work (Nine parts—Topical).

WORLD COMEDY STAR FILM CORPS.

July 12—Pokes and Jabs in "Two for a Quarter" (Wissard—Comedy).

July 19—Pokes and Jabs in "One Easy Day" (Wissard—Comedy).

July 26—Pokes and Jabs in a Quiet Game (Wissard—Comedy).

WORLD FILM CORPORATION.

June 25—The Man in the Moonlight (Brady—Drama).

July 5—Col. Carter of Cartersville (Metelsh—Drama).

July 12—After Dark (Brady—Drama).

July 19—The Cub (Brady—Drama).

July 26—Marrying Money (Shubert—Drama).

V-L-S-E. INC.

July 5—The District Attorney (Lubla—Five parts—Drama).

July 12—Crooky (Vitaphone—Five parts—Dr.).
July 19—The Blindness of Virtue (Messing—Five parts—Drama).

July 26—A Texas Steer (Seelig—Five parts—Drama).

GEORGE KLEINE.

June 21—The Spendthrift (Six parts—Drama).
June—The Commuters (Five parts—Drama).

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 694, 696.)

General Film Company

RELEASE DAYS.

Monday—Biograph, Essanay, Kalem, Lubin, Selig, Vitagraph.
Tuesday—Biograph, Essanay, Kalem, Lubin, Selig, Vitagraph.
Wednesday—Biograph, Edison, Essanay, Kalem, Knickerbocker, Lubin, Selig, Vitagraph.
Thursday—Biograph, Essanay, Lubin, Mind Selig, Vitagraph.
Friday—Biograph, Edison, Essanay, Kalem, Lubin, Vitagraph.
Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

BIOGRAPH.

July 15—The One Forgotten (Drama).
 July 16—Broken Ways (Drama—Re-issue No. 6).
 July 17—The Little Runaways (Com-Dr.).
 July 18—The Chaffard Diamonds (Drama).
 July 20—A Daughter of Earth (Special—Two parts—Drama).
 July 21—Under Two Flags (Special—Three parts—Drama).
 July 22—His Singular Lesson (Comedy—Drama).
 July 23—Mama Gets (Drama) (Biograph—Re-issue No. 7).
 July 24—His Criminal Career (Comedy—Drama).
 July 25—A Letter to Daddy (Comedy—Drama).
 July 27—Reapers of the Whirlwind (Special—Two parts—Drama).
 July 29—The Wanderer's Pledge (Drama).
 July 30—The Battle at Elderbush Gulch (Special—Two parts—Drama) (Release No.).
 July 31—More Than Friends (Drama).

EDISON.

July 3—Was It Har-Dr? (Drama).
 July 7—It May Be You (Comedy).
 July 9—Eugene Aram (Special—Four parts—Drama).
 July 10—The Bear of Conscience (Drama).
 July 14—Cartoon in a Laundry (Comedy).
 July 16—Her Vocation (Special—Three parts—Drama).
 July 17—For His Mother (Drama).
 July 21—A Chorus for the Better (Comedy).
 July 23—On Dangerous Paths (Special—Four parts—Drama).
 July 24—The Secret of the Cellar (Drama).
 July 28—Poor Baby (Comedy).
 July 30—The Girl of the Gypsy Camp (Special—Three parts—Drama).
 July 31—The Redoubt's Sacrifice (Drama).

ESSANAY.

July 1—A Countess Count (Comedy).
 July 2—The Little Prospector (Western—Drama).
 July 3—The Inner Brute (Special—Two parts—Drama).
 July 5—The Leather Goods Lady (Drama).
 July 6—The Rajah's Tunic (Special—Two parts—Drama).
 July 7—"Dramy Dud" Is Kleg Koo Koo's Kingdom (Cartoon—Comedy).
 July 8—Education (Drama).
 July 9—Broncho Billy Well Repaid (Western—Drama).
 July 10—The Counter Intrigue (Special—Three parts—Drama).
 July 12—The Reverend Salamander Unstated (Drama).
 July 12—A Woman (Special—Two parts—Comedy).
 July 13—Temper (Special—Three parts—Dr.).
 July 14—The Kid of the Scoffer Who Fell Hard (Comedy).
 July 15—The Pipe Dream (Comedy).
 July 16—The Bachelor's Baby (West-Dr.).
 July 17—Jase of the Soil (Special—Two parts—Drama).
 July 19—A Bag of Gold (Drama).
 July 20—Jabber's Conquest (Episode No. 3 of "The Adventures of Domitica"—Special—Two parts—Drama).
 July 21—The Fable of the Home Treatment and the Sure Cure (Comedy).

July 22—Others Started It, But Sophie Finished (Comedy).
 July 23—Broncho Billy and the Pose (Western—Drama).
 July 24—The Sky Hunters (Special—Three parts—Drama).
 July 26—The Call of Yesterday (Drama).
 July 27—Boys Will Be Boys (Special—Three parts—Comedy—Drama).
 July 28—"Dramy Dud" Goes Bear Hunting—A Scene on the same Reel (Living Cartoon).
 July 29—Snakeville's Twins (Comedy).
 July 30—Broncho Billy's Surrender (West-Dr.).
 July 31—A Man Afraid (Special—Two parts—Drama).

KALEM.

July 7—The Frame-up (Special—2 parts—Dr.).
 July 8—Hiding from the Law (Special—Two parts—Drama).
 July 10—A Wild Ride (Episode No. 35 of the "Hazards of Helen" Railroad Series—Drama).
 July 12—Midnight at Maxims (Special—Four parts—"Broadway Favorites"—Cabaret Show).
 July 13—A Flashlight Flicker (Comedy).
 July 14—The Straight and Narrow Path (Special—Two parts—Drama).
 July 16—For Her Brother's Sake (Drama) (Re-issue).
 July 17—A Deed of Darling (Episode No. 36 of the "Hazards of Helen" Railroad Series—Drama).
 July 19—The Crooked Path (Special—Three parts—Drama).
 July 20—The Spook Raisers (Comedy).
 July 21—The Stranger's Cord (Episode No. 1 of "The Mysteries of the Grand Hotel") (Special—Two parts—Drama).
 July 23—In Double Harness (Special—Two parts—Comedy).
 July 24—The Girl on the Engine (Episode No. 37 of the "Hazards of Helen" Railroad Series—Drama).
 July 26—Don't Gamble (Broadway Favorites—Special—Four parts—Drama).
 July 27—The Tollers ("Ham" and "Bud"—Comedy).
 July 28—Mysteries of the Grand Hotel (Second installment. "The Disappearing Necklace"—Special—Two parts—Drama).
 July 30—A Business Bureaucracy (An Alice Joyce Re-issue—Drama).
 July 31—The Fate of Number 1 (Episode No. 38 of the "Hazards of Helen" Railroad Series—Drama).

LUBIN.

July 9—Money! Money! Money! (Drama).
 July 10—The New Valet (Comedy).
 July 12—Read of Strife Series No. 15—"The Coming of the Kingdom" (Drama).
 July 13—What a Clutch (Comedy).
 July 14—All for Old Ireland (Special—Three parts—Drama).
 July 15—A House of Cards (Special—Two parts—Drama).
 July 16—An Hour of Freedom (Drama).
 July 17—Win's Ma Comes Back (Comedy).
 July 18—The Discontented Man (Drama).
 July 20—A New Way to Win (Comedy).
 July 21—A Barn Yard Mix-Up (Comedy).
 July 21—When the Light Came In (Special—Two parts—Drama).
 July 22—Destiny's Smile (Special—Three parts—Drama).
 July 23—Her Ideal (Drama).
 July 24—When Willie Slept (Comedy).
 July 26—The Bar's Adventure (Drama).
 July 27—Susie's Suitors (Comedy).
 July 28—An African Hunt (Comedy).
 July 28—The Dead Soul (Special—Three parts—Drama).
 July 29—The Fable of the Crook (Special—Two parts—Drama).
 July 30—The Call of Motherhood (Drama).
 July 31—Billie's Hero (Comedy).

MINA.

June 24—The Stolen Case (Comedy).
 July 1—A Harmless Flirtation (Comedy).
 July 2—A Little Lullaby (Comedy).
 July 15—The Fighting Kid (Comedy).
 July 22—On the Job (Comedy).
 July 29—He's In Again (Comedy).

SELIG.

July 10—Bound by the Leopard's Love (Jungle-Zoo—Drama).
 July 12—The Smouldering (Special—Two parts—Drama).
 July 12—Hearst-Selig News Pictorial No. 55, 1915 (News).
 July 13—The Famous Who Fied West (Western—Drama).
 July 14—Pup the Peacemaker (Drama).
 July 15—The Octopus (Special—Three parts—Drama).
 July 15—Hearst-Selig News Pictorial No. 56, 1915 (News).
 July 17—Lives of the Jungle (Jungle Zoo—Drama).
 July 19—The Shadow and the Shade (Special—Two parts—Drama).
 July 19—Hearst-Selig News Pictorial No. 57, 1915 (News).
 July 20—The Foreman of Bar Z Ranch (Western—Drama).
 July 21—At the Flood Tide (Drama).
 July 22—Motherhood (Special—Three parts—Drama).
 July 22—Hearst-Selig News Pictorial No. 58, 1915 (News).
 July 24—The Heart of Pare (Jungle-Zoo—Dr.).
 July 25—The Unfinished Portrait (Special—Two parts—Drama).
 July 26—Hearst-Selig News Pictorial No. 60, 1915 (News).
 July 27—The Child, the Dog and the Villain (Drama).
 July 28—Jimmy (Drama).
 July 29—Hearst-Selig News Pictorial No. 60, 1915 (News).
 July 29—The Isle of Content (Special—Three parts—Drama).
 July 31—The Quest (Drama).

VITAGRAPH.

July 9—Love's Vagabond (Comedy—Drama).
 July 10—Insuring Cety (Special—Two parts—Drama).
 July 12—The Jarr Family Series No. 14—"Mr. Jarr and Gertrude's Reaux (Com.).
 July 13—A Nature Man (Special—Two parts—Comedy—Drama).
 July 14—The Housewren Baby (Comedy).
 July 15—Billy, (Comedy).
 July 16—Welcome to Bohemia (Comedy).
 July 17—The Confession of Madame Barstot (Broadway Star Feature—Three parts—Drama).
 July 19—The Highwayman (Comedy).
 July 20—The Loriel Madouza (Broadway Star Feature—Special—Three parts—Drama).
 July 21—Following the Scent (Comedy).
 July 22—All on Account of Towser (Comedy).
 July 23—Mr. Bixbie's Dilemma (Comedy).
 July 24—A Pair of Queens (Special—Two parts—Comedy).
 July 26—The Jarr Family Series, No. 15, "Mr. Jarr's Big Vacation" (Comedy).
 July 27—The Red Steppano (Special—Two parts—Drama).
 July 28—The Clue (Comedy).
 July 29—Cutty, Fortune Hunting (Comedy).
 July 30—Some Deal (Comedy).
 July 31—The Mystery of Mary (Broadway Star Feature—Special—Three parts—Drama).

General Film Company Features

BROADWAY STAR FEATURES.

June 19—Miss Jekyll and the Madame Hyde (Special—Three parts—Drama).
 June 22—Victory at Seven (Special—Three parts—Drama).
 July 3—The Criminal (Special—Three parts—Drama).
 July 6—The Mau from the Desert (Special—Three parts—Drama).
 July 17—The Confession of Madame Barstot (Special—Three parts—Drama).
 July 20—The Loriel Madouza (Special—Three parts—Drama).
 July 31—The Mystery of Mary (Special—Three parts—Drama).

KNICKERBOCKER STAR FEATURES
 July 21—The Cup of Chance (Special Feature—Three parts—Drama).
 Aug. 4—Tides of Time (Special Feature—Three parts—Drama).

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THE FILM INDEX

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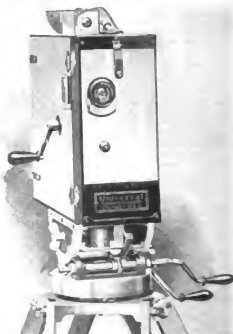
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Thomas H. Ince's Latest Production Vital in Theme and Action.

Bessie Barriscale, whose triumphs in Mutual Masterpictures produced by the New York Motion Picture Corporation are prevailing her one of the greatest emotional actresses of the screen, is the star of "The Mating," a five-act Mutual Masterpicture produced under the personal supervision of Director Thomas H. Ince. Miss Barriscale eclipses her former successes. C. Gardner Sullivan, author of "The Reward" and several other of these feature photo dramas de luxe, in "The Mating" derives somewhat from the themes of his other great plays, but in true Sullivan style furnishes a story which is unique in plot and dramatic effect.

As Doris Willard, Miss Barriscale has been furnished with a vehicle different in many ways from all her previous efforts, the role, however, affording her a splendid opportunity of demonstrating her many emotional talents. In casting Miss Barriscale for the title role of "The Mating," Director Ince surrounded her with an exceptionally strong cast, headed by Lewis J. Cody, arch-vice Broadway star, in the role of "Bullet Dick" Ames, college hero and grizzled star. Ensl Markey, who has appeared in several Mutual Masterpictures, portrays Daley Arnold, whose petty jealousies bring almost endless woes to the poor village girl, while Margaret Thompson as Eleanor Ames, Walter Whitman as the Rev. Willard and Ida Lewis as Miss Fitch complete the cast.

"The Mating" is founded on the ambitions of Doris, simple country girl and daughter of the village parson, who craves a college education. Doris, unfamiliar with the life of the great world as represented beyond the boundaries of the village in which she was born and has spent all the eighteen years of her life, after many sacrifices on the part of her father, finally departs for Hamlin, where the great institutions of learning is located. On her arrival at the college her antiquated manner and typical village manners make her the object of the students' ridicule.

Doris quickly realizes that she "doesn't belong," but determines to make another try before returning home. The day of the great game between Yale and Harvard, the culmination of the football season, finds the



Bessie Barriscale in "The Mating," Five-Act Mutual Masterpicture. Made by New York Motion Picture Corporation.

students in a hilarious state of mind over the events of the afternoon, which they are to attend in a body, ignoring Doris, they depart, leaving the poor girl alone with her tears in her eyes. Before her lies the morning paper. On the front page, like a gladiator of old, is a picture of "Bullet Dick" Ames, whom the experts concede the greatest halfback the game has ever known. On him rests the honor of winning the great game of the afternoon.

As expected, "Bullet Dick" is the big factor in the victory, which brings the season's championship to his teammates. At the great reception held in the victors that evening "Bullet Dick" is the cynosure of all eyes ex-

cept those of unhappy Doris, who has not been invited. Flung by the snub of the students and particularly those of Daley Arnold, the prettiest girl in the college and reputed daughter of "Bullet Dick," the country girl seeks revenge and writes a letter to herself, purporting to come from the grizzled star, in which he pledges his love.

Later she purposely drops the letter at the feet of a group of girls, and word that "Bullet Dick" is in love with Doris spreads throughout the institution. All but Daley believe the legend true, and to show that "Bullet Dick" is known to Doris Daley invites the hero and his sister to the college home for the holidays. Ames by chance comes across the letter forwarded him since by Daley. Certain that there is some sinister motive behind the writing of the epistle, Ames determines to use the thing through and across to accompany his sister to the hop. Meanwhile at the college great preparations are under way for the coming of Ames. The trap for the purpose of exposing Doris had been set.

On his arrival Ames sees Doris for the first time. He is certain that she is the one planned for humiliation. Struck by her beauty and moreover, he is attracted to her instantly and when brought before her puts forth his hand and exclaims, "Why, my dear little friend!" Then, turning to the surprised students and facing Daley, he announces, much to the disgust of Doris, that he had known her for many months. Love is mutual, and, following a brief course, they are married.

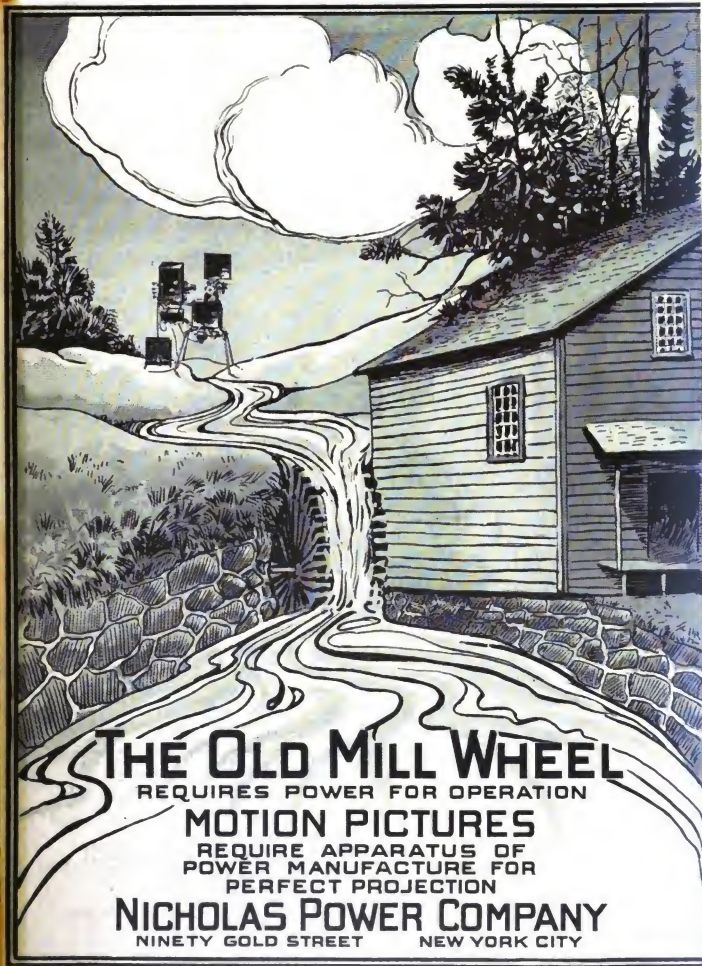
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FRIDAY, JULY 30

Louise Glaum & Tom Chatterton
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Clara Williams, Margaret Gibson & Harry Keenan in
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TRIUMPH

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"JUST JIM" is Just Ideal. That's all. We might describe the great scene in the Opium Den where Jim renounces his former criminal life. We might tell you of the death-bed scene where Just Jim is entrusted with a strange woman's life secret. We might use words and words and words to tell you of the swift and terrible plunge down a five hundred foot precipice, passengers, horses, coach and all. We might write for you of the sea fight between a smuggler's schooner and a U. S. Revenue cutter. We might draw a word picture of the punch that Harry D. Carey puts into every scene in that marvelously quiet, forceful way of his. But—

It would leave you cold, BUT SEE THE PICTURE. If you don't want to play it for a return it's because you are shy on the red corpuscles. If you have been in the picture business since the Film Year I—if you think you have seen all there is to be seen on the screen; if you long for the days when pictures were fresh and new to you and furnished you with real gripping, thrilling sensations in every reel—SEE "JUST JIM" and get all the old, pleasurable sensations back again. You'll enjoy it as much as the newest movie fan that comes into your house, and more, because you—y o u—YOU will recognize it as a truly great picture.

Isn't it about time to stop standing first on one foot and then on the other, hesitating about signing up for the big Universal Program and a Great Broadway Star of a Great Broadway Play—a Broadway Universal Feature released on that Regular Universal Program EVERY WEEK? Wire or write your Exchange this instant for full particulars. You can't go wrong. You can beat your competitor to it. NOW WITHIN THE HOUR.

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CARL LAEMMLE, President

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NEW YORK



American Film Mfg. Co. Releases

Detective Blinn

A Two Part

"Flying A" Drama - - Released Aug. 2nd

A rattling good detective story, full of striking surprise and lightning-quick action.

Featuring Winifred Greenwood and Edward Coxen

Directed by Henry Otto

Cupid Takes A Taxi

An American "Beauty" Comedy-Drama - - Released Aug. 3rd

The adventures of a chauffeur-lover, and a dandy dude, his rival, enacted with characteristic "Beauty" snap and dash.

Featuring Neva Gerber and Webster Campbell

Directed by Archer MacMackin

The Mighty Hold

A single reel "Flying A" Drama - Released Aug. 4th

How the chubby hand of a baby guides a woman who had sinned. A wonderful screen drama, artfully enacted.

Featuring

Helen Rosson and Roy Stewart

Directed by William Bertram

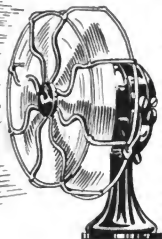
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THESE hot summer months are not box-office bugbears to the thousands of wise exhibitors who have booked "The Diamond From The Sky." Week in, week out, regardless of weather conditions, "The Diamond From The Sky" is a sure and constant patronage producer.

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North American Film Corporation

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PARAMOUNT

DANIEL FROHMAN
Presents

The emotional artiste
supreme,

PAULINE FREDERICK

In her second triumphant
screen appearance,
in the dynamic drama,

"SOLD"

In Five Parts,

Released
August 5th

Produced by the

FAMOUS PLAYERS

ADOLPH ZUKOR, President

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36
FAMOUS
FEATURES
A YEAR

PROGRAM

PAULINE FREDERICK IN "SOLD."

THE CELEBRATED EMOTIONAL DRAMA THAT
REACHES THE CLIMAX OF WOMAN'S DEVOTION!

PAULINE FREDERICK, WHO WON
ATREMEMDOUS PERSONAL TRIUMPH
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CHARACTERIZATION
AS DONNA ROMA
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"THE
ETERNAL CITY,"
RETURNS TO
THE SCREEN IN
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DRAMATIC
MASTERWORK
"SOLD," IN WHICH
SHE EQUALS
THE STRENGTH
AND POWER OF
THE FORMER
IMPERSONATION.



"YOU SHALL
POSE AS A
HAREM SLAVE
IN CHAINS!"

"THAT MARK
IS THE
BRAND OF
YOUR GUILT!"

"MY GOD! I HAVE KILLED HER!"

FILM COMPANY

Executive Offices

213-229 WEST 26TH ST.

NEW YORK

Film Service, Ltd., Calgary—Montreal—Toronto

36
FAMOUS
FEATURES
A YEAR

E C H O

A N S W E R S

?

Did you ever stand in the hills and shout and hear the sound reverberate from crag to crag and come booming back in a thousand voices? If you have you know every echo repeats exactly what you say.

There is an echo to every photoplay. The echo will help or hurt you, according to what you show.

A good photoplay will strike the heart of every spectator and reverberate from lip to lip and come back to you in the form of increased crowds and larger box office receipts.

Be sure to have only the best plays and the echo never will fail you. Essanay plays are all standardized. They are all good.

MAKE YOUR ECHO ANSWER ESSANAY

"THE KISS" A thrilling drama of a woman of noble family who loves a poor artist. Released August 2.	"BUSINESS RIVALS" (In 2 Acts) One of the most thrilling of the "Adventures of Dominica," by Henry C. Rowland. Released August 3.
"DREAMY DUD" "HE GOES BEAR HUNTING" Living cartoons by Wallace A. Carlson Released July 28.	"EYES THAT SEE NOT" (In 3 Acts) One of the most pleasing comedy-dramas ever screened, full of fun and with a beautiful love story. Released August 7.
"A VISIT TO HIS UNCLE DUDLEY'S FARM" Released August 4.	

G. M. ANDERSON and Marguerite Clayton

are presented in their latest dramatic successes

"Broncho Billy and the Posse"

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Special 8-sheet muslin Chaplin posters.....\$1.75 (Essanay)
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WHAT THE CRITICS SAY OF "The Blindness of Virtue"

"In 'The Blindness of Virtue' produced by Essanay the moral lesson taught is powerful and one that should be productive of great good to parents and to boys and girls.

"The manner in which the story is told in these pictures carefully avoids all coarseness and there is nothing to offend good taste, or anyone of the most delicate susceptibilities.

"The **photodramatic merit** will be **acknowledged by all** of fair minds."

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"'The Blindness of Virtue' is treated delicately from every standpoint. No scene at all injurious to one's finer sensibilities is pictured, although the story is just as comprehensive and just as vital under these existing conditions.

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"'The Blindness of Virtue' is truly one of the **best stories** that has seen the celluloid."

Motion Picture News.

This 6-act drama by Cosmo Hamilton is
THE MOST STRIKING PHOTOPLAY SUCCESS

Featuring

Edna Mayo and Bryant Washburn

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In 6 acts. By F. Marion Crawford

With **Viola Allen**

"THE SLIM PRINCESS"

In 4 acts. By George Ade

With **Ruth Stonehouse**

"GRAUSTARK"

In 6 acts. By George Barr

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are continuing to fill all theatres and are gaining in popularity daily.

Book all of these features through any of the branch offices of the V. L. S. E., Inc.



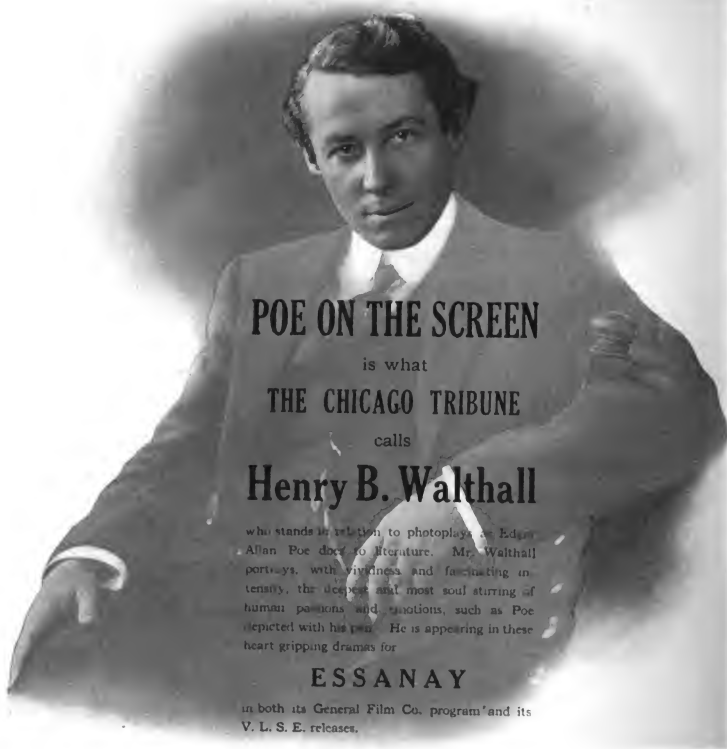
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THE CHICAGO TRIBUNE
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Henry B. Walthall

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LOVE STORY OF
THE GYPSY TRAIL

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PARAMOUNT PROGRAM

PARAMOUNT

JESSE L. LASKY

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BEAUTIFUL AND YOUTHFUL

INA CLAIRE

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THE PUPPET
CROWN

BY HAROLD MACCRATH

ALSO AUTHOR OF

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AND "MAN ON BOX"

LASKY SENSATIONAL SUCCESSSES

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MONTREAL TORONTO CALGARY

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JESSE L. LASKY

120 WEST 41ST STREET

JESSE L. LASKY Pres.

SAMUEL GOLDFIS

PROGRAM

JESSE L. LASKY

JULY A JOYOUS MONTH.
FOUR SUPERB PHOTO-PLAY PRODUCTIONS

JULY 8, BLANCHE SWEET IN
"THE CLUE"

CHARLOTTE WALKER
IN "KINDLING"

BY CHARLES KENYON

ARRANGEMENT WITH E. J. BOWES
PRODUCED BY CECIL B. DE MILLE

LAURA HOPE CREWS
IN
"THE FIGHTING HOPE"

BY WILLIAM HURLBUT

JULY 12-
JULY 19- LASKY-BELASCO

JULY 29- INA CLAIRE IN A PICTORIZATION OF
HAROLD MAC GRATH'S ROMANCE
"THE PUPPET CROWN"

PLAYS OF MERIT APPEAL TO MILLIONS

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LASKY

"The Play That Makes Dimples to Catch the Tears"

George Beban

in

"An Alien"

adapted from

"The Sign of the Rose"

Produced by THOS. H. INCE

A tale of everyday living filled with Human Interest. Gayety and Frivolity, Humor and Pathos, each find a place in this great picture.

It ran five weeks on Broadway—Everybody in your town will want to see it.

Extraordinary paper (1-3-6-24 sheets, also a special 6), window cards, folders, photographs, special press sheet, and a beautiful advertising novelty, large hand-colored photographs and oil painting for lobby.

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STRAND THEATRE BLDG
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BUFFALO OFFICE
526-532 WHITE BLDG.

July 16th, 1915.

TO THE PUBLIC.

In order to set at rest rumors that the STRAND THEATRE had cancelled its contract for PARAMOUNT SERVICE, and had made arrangements to play other features in the STRAND THEATRE, we wish to announce that we have not cancelled our contract for PARAMOUNT PICTURES, nor have we any intention so to do.

The PARAMOUNT PICTURES have been in our house for nearly one year and have proven entirely satisfactory, and we feel that PARAMOUNT FEATURES have met with the approval of our patrons.

The following PARAMOUNT FEATURES will be shown at THE STRAND for the next six weeks:

Lasky, Belasco,	"The Fighting Hope,"	with Laura Hope Crews.
Famous Players,	"Seven Sisters,"	" Marguerite Clark.
Famous Players,	"Rags,"	" Mary Pickford.
Lasky,	"Secret Orchard,"	" Blanche Sweet.
Lasky,	"Marriage of Kitty,"	" Fanny Ward.
Morosco-Bosworth,	"Heart of Jennifer,"	" Hazel Dawn.

The STRAND THEATRE with PARAMOUNT FEATURES has been an artistic and financial success. We will therefore continue to give the STRAND patrons these features.

Yours very truly,

MARK STRAND THEATRE COMPANY.

By *Moe Mark*
Vice President.

Paramount Foundation

The officers and directors of Paramount are all men of wide experience in the film industry. Each of them was a prosperous exchange man with extensive operations and substantial capital at the time of coming into Paramount. This means that the Paramount is directed by men who have for some years been successfully meeting the problems that every exhibitor must meet. They **know** the business.

The producers include the two companies in the industry who first made multiple reel features of quality—they are still in the lead. **Refer to adjoining page and note list of unexcelled plays with famous stars already arranged for.**

These producers are making films not only clean and of high quality, but with a story that makes strong appeal to the public.

Last, but fully as important, is the Paramount policy and system which afford the producer and exhibitor valuable support.

The most convincing proof of the superiority and earning efficiency of Paramount pictures and service is the fact that the finest and largest theatres throughout the United States are using them. The Strand Theatre of New York recently issued a public statement, part of which said:

"The Strand Theatre with Paramount pictures has been an artistic and financial success. We shall therefore continue to give the Strand patrons these features."

Mr. Stanley V. Mastbaum, controlling a large chain of the finest theatres in Pennsylvania, headed by the Stanley in Philadelphia, says:

"Paramount Service has given perfect satisfaction in all of the theatres using it during the past year. I have read over the releases for the coming Fall quarter, and these splendid plays, together with the Paramount franchise plan, makes the Paramount Service invaluable to any theatre in the United States."



Paramount Pict
ONE HUNDRED and TEN WEST
NEW YORK

Paramount Pictures

The greatest aggregation of talent ever released, either singly or on a program. It stands unequalled.

Read the following great masterpieces in film, all of which, with others, will be released on Paramount Program during the months of September, October and November.

Some of the contributions of the Famous Players Film Company are:

THE FOUNDLING	-	-	-	Mary Pickford
THE INCORRIGIBLE DUKANE	-	-	-	John Barrymore
THE WHITE PEARL	-	-	-	Marie Doro
THE FATAL CARD	-	-	-	Hazel Dawn and John Mason

A Lasky-Belasco production will be the

CASE OF BECKY	-	-	-	Blanche Sweet
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and Lasky has

BLACKBIRDS	-	-	-	Laura Hope Crews
VOICE IN THE FOG	-	-	-	Donald Brian

From the Oliver-Morosco Photo Play Company, we have

PEER GYNT, featuring Cyril Maude

The Jesse L. Lasky Feature Play Company will contribute the famous and unparalleled prima donna, **GERALDINE FARRAR** in **CARMEN**, together with

THE REVELATION	-	-	-	Charlotte Walker
THE EXPLORER	-	-	-	Lou Tellegen

Still others from the Famous Players Film Company, are:

MADAM BUTTERFLY	-	-	-	Mary Pickford
THE MUMMY AND THE HUMMING BIRD	-	-	-	Charles Cherry
THE THREE ELKS	-	-	-	John Barrymore
DOROTHY VERNON OF HADDON HALL	-	-	-	Hazel Dawn
THE PRINCE AND THE PAUPER	-	-	-	Marguerite Clark

While the Jesse L. Lasky Feature Play Company announce

CHIMMIE FADDEN OUT WEST, with	-	-	-	Victor Moore
THE CHEAT	-	-	-	Blanche Sweet

and from the Bosworth Studio, the great favorite, **Dustin Farnum** in **DAVY CROCKETT**. While this is a collection of plays and stars adequate to satisfy the desires of any exhibitor, the Paramount Program during the same quarter will contain also

TWISTED PATHS	-	-	-	Mary Pickford
POOR SCHMALTZ	-	-	-	Sam Bernard
ZAZA	-	-	-	Pauline Frederick
MOLLY MAKE-BELIEVE	-	-	-	Marguerite Clark

From the Famous Players Film Company, while from Bosworth will come

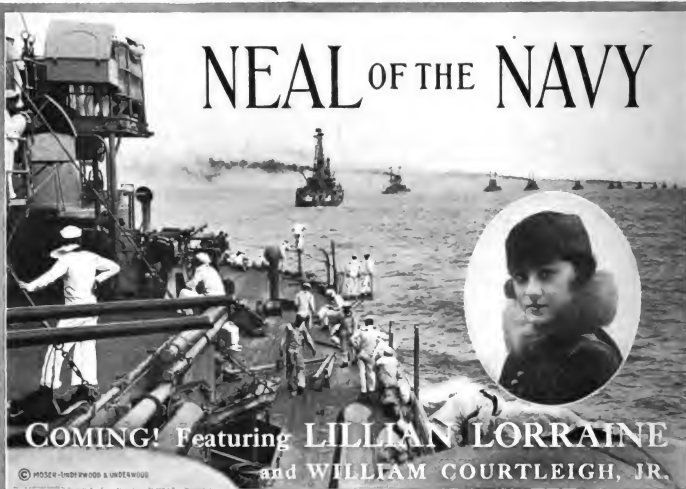
'T WAS EVER THUS	-	-	-	Elsie Janis
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Can you afford NOT to use Paramount Service? Write our Exchange about it.

Paramount Corporation
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NEAL OF THE NAVY



COMING! Featuring **LILLIAN LORRAINE**
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A treat for both mind and eye is this new serial
to be released by

PATHE

A clever story by WM. HAMILTON OSBORNE, a cast of undoubted merit, produced by the master picture makers, BALBOA, and through all, that timely atmosphere of patriotism and deep salt water, that will bring the crowds your way. The scenes of navy life are taken with the approval and by the sanction of the Secretary of the Navy.

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Thomas A Edison wishes to announce

A 4-Reel Lee Arthur Drama on the Regular Program



Gertrude McCoy

In a Dramatic Dual Role
Mother and Daughter

and

Robert Conness

The Accomplished Favorite
in the

4-Act Photoplay Feature

"JUNE FRIDAY"

To the great feature photodramas which Lee Arthur, the noted dramatist, has been writing for Edison exclusively comes "June Friday," easily the best he has done. Masterfully has he contrived, with the genius of the writer of "David Warfield," to range over every shade of emotion, and Gertrude McCoy fulfills with sympathetic, convincing power the dramatic demands of this play, powerful because hewn so close to drab life itself. As wife of the drug fiend, who drowns herself, girl of the country pitifully enmeshed, with the painful past bedraggling her happy wifehood, on to the murder, Miss McCoy pictures all the screen is capable of. Duncan McRae as the drug fiend. Robert Conness as the husband, Augustus Phillips as the "Villain." Direction Duncan McRae. Friday, August 6th.

Raymond McKee and Julian Reed in the one-act farce comedy, "Not Much Force." Direction Will Louis. Wednesday, August 4th.

Sally Crute and Herbert Prior in the one-act drama—a child story—"Not Wanted." Direction Langdon West. Saturday, August 7th.

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Commencing Monday, September 6th, we shall release through

The General Film Company

A two-reel subject from our American Studios featuring

Ethel Grandin

The captivating film star whose dainty beauty, engaging personality and splendid talents have already won for her a warm place in the hearts of photoplay fans the nation over.

The same painstaking care, minute attention to detail and general superiority of KLEINE FEATURE FILMS will be maintained in the production of the GRANDIN SERIES.

Arrange now to include them in your regular program through General Film Company

And remember—the first release is Monday, September 6. Get it—and every one thereafter!

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By THOMAS RACEWARD

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An absorbing drama of the Lumber Camp and Modern Society Life.

A woman's honor is saved.

The Assailant pays the penalty of his baseness, falling headlong over a cliff into the waters of death.

A gripping, exciting, heart stirring presentation by an All Star Cast.



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The \$10,000 necklace had disappeared! Seen in Duncan's hand one moment, it had vanished the next! Where had it gone? In what miraculous manner had this human bird of prey succeeded in doing away with the jewel, in spite of the fact that all eyes were focussed upon him?

This is the mystery which confronts the officials of the Grand Hotel, in



THE DISAPPEARING NECKLACE

Released in Regular Service, Wednesday, July 28th

THE SECOND OF THE TWELVE WEEKLY TWO-ACT

Mysteries of the Grand Hotel

Like all the episodes of this amazing series, "The Disappearing Necklace," is based upon incidents which were furnished Kalem by such representative hotels as the McAlpin and Buckingham, of New York City; Auditorium Hotel, Chicago; Hotel Jefferson, St. Louis; Hotel St. Francis, San Francisco; Hotel Savoy, Kansas City; Hotel Mason, Jacksonville, etc.

The Dramatic Mirror reviewer recently declared: "The Mysteries of the Grand Hotel are the best we have seen in a long time." You will say so, too! Get in touch with the nearest rental exchange and book every one of the episodes!

Special 1, 3 and 6-sheet 4-Color Lithographs

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*The Star who has delighted theatre-goers
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In the
Three-Act



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Production

The MAKER of DREAMS

Were you one of the thousands of theatre-goers who saw "Maid In America," at the Winter Garden; "Adele," at the Longacre Theatre; "The Purple Road," at the Liberty and Casino Theatres; "The Enchantress," at the New York Theatre? Do you remember Hal Forde's superb portrayals in the leading roles of these Broadway successes? Mr. Forde is even better in "The Maker of Dreams." His work in the dual role of father and son is the best he has ever done! Although a genuine feature attraction, this comes to you in regular service!

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WILL FILL YOUR THEATRES

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COMING RELEASES

- August 2, **THE TAUNT**, a stirring Western drama in one act with **Blanche Light** and **C. C. Miller**.
- August 3 **THE RAKOON HOSE COMPANY and A ONE-REEL FEATURE** (Cartoon Comedy), two film screams.
- August 4 **COUNTRY BLOOD**, comedy-drama in two acts, with **Arthur V. Johnson**, **Lottie Briscoe**, **Eleanor Blanchard** and **Bernard Siegel**.
- August 5 **THE WITNESS**, sensational drama in three acts by **Clay M. Greene**, featuring **Lillie Leslie** and **Joseph Smiley**.
- August 6 **A DAY OF HAVOC**, one act drama, intensely powerful, with **Ethel Clayton**, **Thurston Hall** and **Francis Joyner**.
- August 7 **BILLIE'S DEBUT**, another one of those howling farces in which **Billie Reeves**, the famous English comedian, does not care what is done to him by **Mae Hotely** and **Patsy DeForest**.

Watch for Coming Releases,
with Famous Stars and
Noted Directors

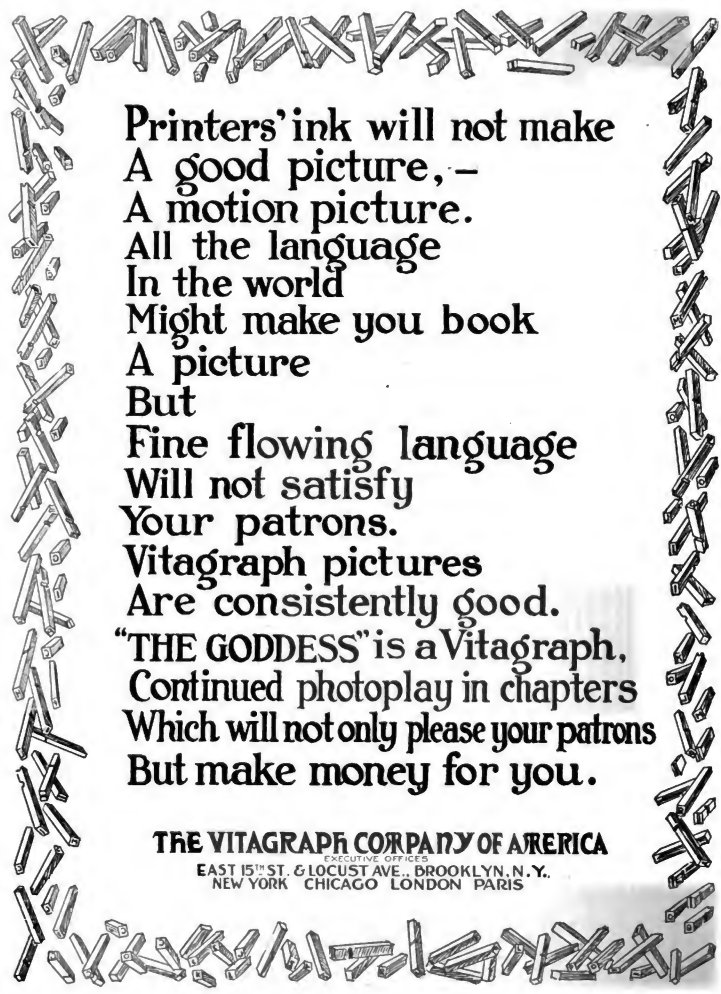
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more profits
interest you,
a pleased patronage
is worth while,
a regular attendance
counts for anything,
giving your patrons
the best that the
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A motion picture.
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In the world
Might make you book
A picture
But
Fine flowing language
Will not satisfy
Your patrons.
Vitagraph pictures
Are consistently good.
"THE GODDESS" is a Vitagraph,
Continued photoplay in chapters
Which will not only please your patrons
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NEW YORK CHICAGO LONDON PARIS

VITAGRAPH

"Mr. Jarr's Big Vacation"

Comedy MONDAY, JULY 26
After losing his money, riding freight, getting hunted with dog and gun, poor Jarr is thankful to return alive from his strenuous vacation. HARRY DAVENPORT, ROSE TAPLEY and WILLIAM SHEA are the principals.

"The Red Stephano"

Two-Part Drama TUESDAY, JULY 27
Although known as "The Terror of the Plains," Red Stephano's gratitude overcomes his desire for revenge, and he dies to save the wife of the man he hates. WILLIAM DUNCAN, ALFRED VOSBURGH and ANNE SCHAEFER play the leads.

"The Missing Clue"

Comedy WEDNESDAY, JULY 28
The whole town joins in the hunt, but the dog-catcher wins out. It starts with a rush and ends up in a roar of mirth. HARRY FISHER and TEMPLER SAXE as the principals.

"Cutey, Fortune Hunting"

Comedy THURSDAY, JULY 29
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(The Index for this issue will be found on page 908.)

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Saturday, July 31, 1915

Facts and Comments

LADY-POLICEMEN" are censoring magazines in Pittsburgh. This comes of the growth of censorship in the keystone state. Of course the "lady-policemen" do not really "censor," because they do not examine the contents of the magazines before publication, while censorship is essentially a previous restraint. Just the same, it is the spirit of Breiteringerism, which means mischievous meddling by over-zealous, ignorant and narrow-minded "reformers."

TWO theatrical magnates have broken into print registering vociferous protests against any of their present or prospective stars metamorphosing themselves into films. The gentlemen are late: late enough in fact to remind one of fossils. They must have missed the crucial moment which marked the equality of the screen and the stage. Better look back a chapter or two and keep abreast of the times.

SOME producers, we are sorry to say, refuse to believe that the plain people of the land who patronize the motion picture theaters are capable of distinguishing between wit and vulgarity. In view of the correspondence before us we hasten to assure them that the moving picture patrons are well able to make that distinction and know how to express themselves on the subject. The garbage can variety of "comic" is a disgrace to the screen and a distinct handicap to the exhibitor. Let the exhibitor submit his protest to the unbelieving producer.

AT THIS writing it looks as if but half a dozen of the seven hundred amendments offered to the state constitutional convention will be adopted for submission to the people at the next general election. The author of our amendment demanding the freedom of the screen says he will force the convention to act on it by moving to have it reported out of the committee which now holds it in hostile embrace. The consensus of opinion regarding the work of the convention is far from flattering. The moving picture men we trust will help in rejecting the work of the convention at the polls.

IN ONE of the leading motion picture theaters of this city slides are being shown "between the acts." Slides of current events look somewhat out of place where kinematographic records of the news are exhibited, but this is not our objection to the slides. The deplorable fact is that these slides displayed the pictures of two convicted murderers, one just out of jail and the other recently committed to jail. Perhaps the yellow press is primarily responsible for this disgraceful adulation of murderers. The newspapers have created the interest in these loathsome subjects and now they "must keep it up." We hope that no reputable producers will follow in the footsteps of the yellow sheets and help to make heroes of these men.

FROM every part of the country THE MOVING PICTURE WORLD receives requests for its censorship pamphlet and its symposium on the Sunday question. Many a request is accompanied by words of praise and appreciation for the service we are trying to render to the industry. The campaign for a liberal Sunday and for freedom of the screen can only be won by constant agitation and eternal vigilance. Every state branch of the league ought to supply itself with the materials which THE MOVING PICTURE WORLD is offering without charge.

OUR mail brings increasing complaints from exhibitors who have done business with irresponsible film concerns with the usual result of disappointment in bookings, bad condition of reels, overcharges, etc., etc. With so many big and well-established companies anxious to serve the exhibitor he has really no one but himself to blame if he listens to the solicitations of unreliable and irresponsible concerns.

AVERY complete account of the National Convention of the Exhibitors League will be found in the news columns of this issue of THE MOVING PICTURE WORLD. The convention appears to have been successful, meeting the expectation of the leading spirits of the league. The most important note struck at the proceedings of the convention was the general recognition of the need of a stronger organization. Now is the time to strengthen all the state branches.

A Comedy to Those Who Think

By LOUIS REEVES HARRISON.

HORACE WALPOLE came near dividing the human race into two classes when he said that the whole world is a comedy to those who think, a tragedy to those who feel. Writers and philosophers who favor a supremacy of the spirit over the flesh have appeared at all periods of recorded history; among the earliest settlers of New England who carried their doctrine of restraint into the gloomy pretenses of Puritanism, among certain intellectual ascetics of to-day. Out of the necessity of restraint has often arisen an idea that feeling should be totally repressed whereas, far from being moderation, repression of feeling may easily be immoderation. It is true that the struggle for existence is often a bitter one, but it is through feeling that bitterness is made known, and through feeling it may be assuaged by those who unite to intellect broad sympathies and tender compassion.

Poor people, whether their condition be due to native inability or to the force of circumstances, become so absorbed in their struggle that their line of thought is cramped by their individual and immediate requirements, but their minds may be reached and powerfully affected through feeling as stirred by the screen story, especially when it appeals to that sense of injustice which ever rankles in the proud hearts of the unfortunate. Thinking men of big hearts realize that injustice to the poor is less due to modern intention than to the artificiality of forms and conventions we have inherited from the ages which we are slow to replace with improvement because such changes must be inaugurated for the greatest happiness of the greatest number irrespective of section and class.

One effective way to deal with those inherited artificialities of custom which are responsible for injustice to men who deserve better treatment is to hold up to ridicule the heartless stupidity of privilege, affected standards of living among those who have never had the wolf at the door, hypocrisy of those who attempt to create an impression of superiority, amusing pomposity of servitors appointed to public office, unblushing promises and hollow performances of professional politicians, business management that is fawning to capital and oppressive to honest labor, predatory instinct that thrives on exploiting stolen invention and the idea that a moment of serious attention should be given in religion, politics or society to the utterances of a blatant demagogue.

The screen may never relegate the printed page to secondary consideration, though its appeal is more direct and almost universal, but it bids fair to send the shouter of misinformation to the rear. He bored us when we were little children at Sunday School, this incessant mouther of words, and he is still to be seen on the platform of every general assemblage, waiting for a chance to work his jaws and hear his own voice, not that he has anything of particular interest or value to communicate, but to the contrary. He is howling himself hoarse on the street corners of an evening, the barker of some political side-show; he rises after dinner to make a few remarks and distress our stomachs at a time they are striving to be all things to all edibles. He is bellowing across the ocean for peace, but, if there was enough money in it, he would box the compass and yell enthusiastically for war.

If a highly intelligent being could look us over at this

moment from some lofty and comprehensive viewpoint, he might well be amused by our attempts to settle our differences and vindicate our rights in courts of law presided over by politicians and lawyers trained to trickery and noted for their lack of scruple. Only in the temples of justice can a freeborn man be openly insulted and humiliated without possibility of redress; only there is it assumed that he is a liar; only there is his good reputation open to attack because he fails to remember where he was and what he did at half-past four in the afternoon several months previous to his appearance in the witness stand. To call a place where the wealthy litigant may wear out the man of limited means, where the opulent criminal may escape punishment for years on one pretext or another, while the penniless one meets with short shrift, a "Temple of Justice"! What a farce!

More offensive than crime itself, often the result of abnormal impulse, occasionally the result of a decadence for which inequities of our judicial system is directly responsible, is that clogging of the machine which results only in obstructing principles of right and in destroying the idea of fair dealing. It is tragic to those who feel and suffer. It is comic that we should even tolerate, to say nothing of support, a system given over to the encouragement of trickery and to the injury of our highest ideals and denominate the institution a Court of Justice. One way to wipe this obnoxious spot from civilization is to expose its hypocrisy, its pompous pretense, its arrogant assumption of privilege. It offers so many ripe themes for ridicule that it may be laughed out of existence.

Civilization in Europe is drooping like a beautiful plant in sore need of nourishment, all because a comparatively small clique of men arrogate to themselves the privilege of adjusting or disorganizing international relations. Inasmuch as the power of forming the fittest and truest judgment in any matter concerning a nation of intelligent people requires a knowledge acquired through experience, there is opportunity for brilliant satire on the question of hereditary wisdom, or on the idea of placing a murderous marauder on a pinnacle of glory, while a mere pickpocket, who incurs some personal risk in taking what does not belong to him, may pass several unhonored years in jail. To kill one man is a crime—to murder a million is to be immortalized in the historical Hall of Fame. It is said of one of the best of modern dramatists that he can not get through a day's work without "ironic laughter and wonderment at the colossal stupidity of the world in which we live." A contribution from him would be appreciated which should laugh despotism to scorn.

While our long-suffering world may be a great comedy to those who think, it might not be a bad idea for them to let us have the benefit of their thoughts, especially for use in motion pictures. Screen stories go to the hearts of the people. Through their pictured sequence of incidents many common illusions may be unmasked. We would greatly enjoy some keen satires on mistaken conceptions of life and of society. Many of us can only get at truth through the process known as *disillusionment*. We must laugh away the cobwebs in our brains before we can reach a state of being able to recognize the truth when it is placed before our eyes. We are all willing to learn, and whatever is a comedy to those who think, a profound truth enwrapped in satire might prove a most detectable method of disseminating information.

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Midsummer Madness

By W. STEPHEN BUSH.

A STRANGE bit of news comes from one of the big cities in the Northwest. The municipality in question in its eagerness to "regulate" motion picture theaters wants to restrict their number, allowing but one theater for a certain percentage of the population. Looks like midsummer madness.

There was a time in the somewhat hoary past when the quantity and the quality of all amusements were regulated by royal edict. The government dictated what people should eat and drink and wear and prescribed the manner and method of their amusements. Of course our Northwestern Solons do not want to go quite that far. No doubt they are sincere enough in their belief that in restricting the number of licenses for motion picture theaters they are furthering the best interests of the community. The press of other cities in the same state has shown great interest in the experiment of this sort of municipal regulation, as well it might.

Motion picture theaters cannot be licensed and regulated like saloons. The best that has ever been said for the saloon was its defence as a necessary evil. The motion picture theater is a civilizing influence. It is quite possible that there may be more moving picture theaters than a given locality can support. The remedy for such a state of affairs is to let the natural laws of supply and demand have free play. The municipality surely has no right to interfere. There may be too many bakeries or even too many churches, but it is not for the state to concern itself about these things. Under a paternal system of government such conditions may exist; in some of the European countries entire industries have been taken over by the state and have been turned into monopolies. Our country and indeed the genius of our institutions and our history are opposed to such measures, which should be fought with all possible zeal.

Aside from sound and solid economic reasons for leaving every lawful business to pursue success as best as it may there is another ground for objecting to licensing motion picture theaters according to the percentage of population. If any political body controls a limited number of licenses two things will result: In the first place, such licenses will command a big premium and in the second place it is altogether likely that they will be bestowed as political rewards. In other words, there could be no surer way of mixing the picture with politics, to the detriment of both, than a plan of restricting the number of licenses.

Every man who pays a reasonable license and who complies with the building laws ought to have the right to enter the exhibiting profession. If he is incompetent he will pay the penalty of his mistake. It seems strange to us that the press in the city alluded to supports the new policy of regulation on the ground that it will result in better pictures and in a higher morale of the exhibitors. If there is, for example, but one license obtainable for a section of say ten thousand population, the license-holder need fear no competition. What inducement has he to give his patrons the best service? He can feed them on aged "commercials" and still rake in the nickels and dimes, thanks to his good political connections. If the promoters of a lot of "junk" stood back of this scheme it would occasion little surprise to intelligent film men. The vitality of the motion picture does not depend upon political favor. Any step in that direction leads to confusion and most likely to corruption.

An Old Superstition Exploded

By W. STEPHEN BUSH.

THE Medical Times in its issue of July publishes a most interesting symposium on the "Effects of the Moving Picture on the Eyes." This publication is the oldest medical journal in the United States and enjoys the greatest confidence and prestige.

We are very glad to say that the specialists who wrote on this most vital subject all concur in the conclusion that moving pictures are not harmful to normal eyes.

One physician declares that he has "yet to see any organic change in the eye that could be definitely traced to the moving pictures." A distinguished oculist of Chicago discourses most intelligently upon the effect of the motion picture upon the eye and makes suggestions which are well worth studying. He says: "that severe test is put upon the eyes by the unnatural swiftness with which films are sometimes reeled off, making every action abnormally rapid and jerky, converting the actor's walk into a Chinese trot and giving all the participants a sort of St. Vitus dance. * * * The practise of flashing written letters and printed matter on and off the screen with almost lightning celerity puts the greatest strain upon the eyes. The audience in its eagerness to get an intelligent understanding of the action makes a strong effort to read the lines, but in many instances they are given no opportunity to read all of them and are kept on a strain in the strenuous effort to grasp them at a fleeting glance." Here is a paragraph that will excite the interest and let us hope the indignation of my breezy colleague Richardson:

"It is difficult to understand why the operator indulges in this mismanagement of his machine, for the same operator who gives an audience a chance to read only two or three lines out of many often throws a single line on and leaves it on view long enough to be read many times over."

The good doctor does of course not realize that the operator is hardly ever to blame for this state of affairs. No part of a film loses more as it continues in use than the titles. The doctor adds that "such imperfections and exasperations are within the possibility of elimination" and of course every exhibitor will agree with him. If producers or exchanges would agree to furnish additional titles for a nominal cost a long step toward remedying the evil will have been taken.

Here is one doctor from Georgia who has a happy way of commingling common sense and humor and whom we quote with particular satisfaction: "As to the effect of moving pictures upon the eyes," he says, "I have no clinical data and must, therefore, express myself purely from the standpoint of personal observation. The question as to what effect does the frequent observation of moving pictures have upon the eyes is very much like the question as to what effect does the eating of cabbage have upon the digestion. The answer, of course, is that it affects different individuals in different ways. The same is true of the effect of moving pictures upon the eyes. To say that moving pictures are universally harmful to all eyes is certainly not correct, but that they are harmful to certain individuals must be admittedly true. Many people naturally have weak eyes, i.e., they are easily affected by the glare of lights."

The general conclusion of these learned experts is worthy of notice as it puts a stop to the idea so prevalent in the early days of the picture that the screen was injurious to the eyes. One by one the unwarranted prejudices against the screen are being exposed.

San Francisco Convention

Fifth Annual Meeting of the Motion Picture Exhibitors' League a Successful Event---Good Attendance by Western Exhibitors---Business Sessions Marked by Harmony and Much Good Work Accomplished---Fred. J. Herrington, of Pittsburgh, Pa., Elected President---Important Matters Referred to the Executive Board

Opening Session---Tuesday Morning.

THE Tuesday morning session convened at 10:45 o'clock, the meeting being called to order by M. E. Cory, of San Francisco, second vice-president of the national organization and chairman of the Convention Committee. He introduced Mayor James Rolph, Jr., who stated that it was a privilege to be invited to extend a welcome to San Francisco to the moving picture men of the nation. He commented upon the great number of pictures that had been taken of exposition activities and said he was delighted at the fact that both exhibitors and producers would now have the opportunity to witness these rare sights with their own eyes. He expressed a belief that the convention would be of great value to those engaged in the moving picture business and described it as being the most popular in the United States today and one that no one could stop. Without referring directly to the censorship question, in which he takes a keen personal interest, he declared that this was a country where the people ruled and that nothing would be permitted which would interfere with such an elevating business.

Chairman Cory paid the Mayor a glowing tribute and thanked him on behalf of the organization for his presence. He then introduced President Marion S. Pearce, who spoke briefly but feelingly of the spirit of enthusiasm he had found here and declared that if exhibitors elsewhere could be imbued with this spirit it would be greatly to their benefit. He outlined some of the things he hoped would be accomplished at the Convention and expressed the belief that the organization would be placed upon the basis it helonized.

National Treasurer Peter J. Jeup was introduced and spoke briefly. He stated that when people would come three thousand miles to attend a meeting of this kind it showed an interest in the organization and in the business it represents. Fred J. Herrington of Pittsburgh, Pa., made a short talk and was followed by Judge A. P. Tugwell, of Los Angeles. He was followed by H. L. Beach, president of the California State League, who made an interesting address. He said the moving picture theater had taken the place of the saloon as the poor man's clubroom, and in addition had become a family gathering place. The constant change in the ownership of theaters was one of the greatest drawbacks with which the league had to contend, he declared, but he expressed the belief that in spite of this much good was being done to keep the business clean and to secure more adequate profits.

Jacob W. Binder, of the National Board of Censorship, was present and was called upon by Mr. Cory to address the gathering. He prefaced his remarks by the plain statement that he was not a believer in censorship and could not reconcile himself to the idea that a group of a few men should be permitted to dictate to producers or exhibitors. He said that a national board of censorship was not necessary and

that the need of censorship of any kind was rapidly disappearing. "The slogan of this organization," he said, "should be 'No Legalized Censorship.'"

Chairman Cory then read a notice from the San Francisco Press Club extending a welcome to all to make use of its downtown quarters and rooms at the Exposition. Among the telegrams read was one from First Vice-President T. P. Finnigan of Dallas, Texas, who expressed his regrets at not being able to be present, and another from A. E. Smith of the Vitagraph Company, wishing a successful gathering. The morning session then adjourned on a motion and the delegates commenced the inspection of the

exhibits on an upper floor.

Wednesday Morning Session.

There was a good attendance of motion picture men when President Pearce at 10:30 called the convention to order. Mr. Pearce's first action was the appointment as sergeant-at-arms of H. C. Schmidt ("Dynamite") of Palo Alto. The selection seemed to be a popular one. Then followed the naming of committees. L. W. Brophy of Muskogee, Okla.; I. Oppenheimer of San Francisco and S. H. Jones of Altus, Okla., were appointed on the committee of resolutions and grievances. On the committee on constitution and by-laws M. J. Slinm of Cleveland, W. F. Krohn of Berkeley and L. R. Greenfield of San Francisco were named.

Owing to the absence of Secretary Wilson it was decided, following a motion of Judge Tugwell, that the matter of auditing be referred to the incoming executive board. While awaiting the arrival of W. W. Hodgkinson, who was scheduled for a long talk, President Pearce announced that the meeting was open for the discussion of any subject that might be on the minds of the delegates.

"Away back in 1893 in the City of Chicago there was a world's fair," said A. P. Tugwell. "In a little obscure corner of the grounds there was a sign 'Moving Pictures.' I believe it indicated perhaps the first public showing in the United States of the motion picture. The projection was on a crude machine. The length of the subject was 120 feet. That was the beginning of this industry. Look at it today, the fifth of all the industries of our country! Is it not something wonderful to contemplate?"

Mr. Tugwell took up the question of censorship. From an article in a morning newspaper under a Pittsburgh date the speaker brought out the fact that already the mania for censoring anything and everything was extending even to the press—that in the Pennsylvania city an attempt was being made to establish an overlordship on the magazines that might be exposed for sale on the news stands. Mr. Tugwell said the danger of censorship lay in the fact that as soon as the politicians might succeed in making it a public institution they immediately would seek to control the positions thereby created.

"Why censor the picture?" asked Mr. Tugwell. "The audiences to which we appeal are the real censors of our pic-



Fred J. Herrington.

Newly-Elected President of the Motion Picture Exhibitors' League of America.

tures. If we put on our screens anything that is objectionable to them we lose their patronage, and we cannot afford to do that. Right there is the censorship that will count, and the only one that will count. No exhibitor can put anything on his screen that is objectionable and be successful in the long run."

Fred J. Herrington of Pennsylvania also spoke on censorship. He referred to the triumphal journey across the country of the Liberty Bell. He spoke of his own state as the cradle of liberty and alluded to its experience in censorship matters. "People realize that without a free press there

can be no liberty," he said. "The ones who are howling for censorship are the politicians. They see the opportunities for graft on the one hand and the opportunities afforded by the screen for the exposure of graft on the other."

W. A. Cory of the Universal spoke briefly. "The exhibitor does not dare to throw upon his screen anything that is objectionable to his patrons," he said. "We need no official censorship." Mr. Cory praised the national board.

Jacob W. Binder of the National Board of Censorship went upon the platform to greet Mr. Hodkinson and was corralled by President Pearce for a talk. "The matter of censorship is a very real danger," said Mr. Binder. "There are two



Mark E. Cory,

Vice-President of the Motion Picture Exhibitors' League of America.

kinds of censorship. There is the legalized kind, the censorship which is obnoxious to every American citizen. Then, too, there is the co-operative kind. I agree with many that all forms of censorship ought to be done away with—and they will be eventually.

"The manufacturers who are making the clean, high-grade pictures are the ones who are making the enduring pictures. It is because of this fact that we are encouraged to hope that in the next decade, in the next five years possibly, censorship will be unheard of in this country. At this moment, however, you are confronted with a very real peril. In the legislative season just closed censorship bills were introduced in thirteen states. Outside of Ohio and Pennsylvania.

"There is one thing exhibitors should always bear in mind. The manufacturers are not their enemies. It was through the money provided by the manufacturers that I as a representative of the national board was sent into these thirteen states to combat these bills providing for legalized censorship. With the aid of the different exhibitors and of the exhibitors' league we were enabled to stop all of these bills with a single exception. And the governor of Illinois has just vetoed the censorship bill that was passed by the legislature of his state. Censorship indeed is a grave danger. Fortunately, the legislatures of only twelve states will meet next year, but you can bet that in these states in at least 50 per cent, censorship bills will be introduced. I trust that this convention will take concerted action and place this body on record as opposed to legalized censorship in all forms so that next year those who are fighting this evil will have the advantage of this co-operation, so that there may be no question in the minds of legislators as to where the exhibitors themselves stand. I hope you will be successful in building up an organization that will be effective as a factor in fighting censorship.

"Reference has been made to the menace of the politicians on the censorship question. The politicians really are not dangerous. We know how to handle them. We can stand them up in a corner. But there is a second class that really is dangerous, and that class is to be found in every community. It is more dangerous because it is composed of men and women who are sincere—ignorant, it is true—but sincere. It is composed of men and women who cannot be reached through the arguments that are all-powerful with the politicians, but must be reached through appeal to reason. The national board is organizing a propaganda to reach this second class."

Mr. Binder told of the success that had attended the efforts of the board in Iowa, where the State Federation of Women's Clubs had changed its attitude from one of antagonism to pictures to the adoption of resolutions opposing all forms of legalized censorship. The federation went further and attested the value of the picture as an educational influence, an uplifting influence. "It pledged itself to do all in its power to further the motion picture business in the state of Iowa instead of trying to throttle it," said Mr. Binder. The speaker also told of the work that is being done by the manufacturers to further the fight against legalized censorship.

Mr. Hodkinson here contributes \$150 a month to the treasury of the national board of censorship," he said. "The General Film Company furnishes a thousand a month. George Eastman, who is not directly interested in picture making, gives us \$5,000 a year. I just mention this for your information, and to let you know your friends, the men who are making possible the conduct of the battles in the different centers. Now don't worry about the politicians, the first class. The ones to take care of and the ones to worry about are those of the second class. The national board, through its educational campaign, is trying to take care of the second class and to do the work well."



Peter J. Jeup,

Treasurer of the Motion Picture Exhibitors' League of America.

President Pearce next introduced W. W. Hodkinson, president of Paramount Pictures Corporation, describing him as one who had contributed largely to the success of the motion picture business, and to putting the exhibition of pictures on the highest plane.

Mr. Hodkinson was given a hearty greeting. "If I had been called on a few years ago to say something about the future of the picture probably I would have advocated quality and a higher admission, getting away from the five-cent price. Don't misunderstand me. That is a necessary part of the business, but so many of the manufacturers were busy with the smaller picture that they were neglecting the bigger and better subject.

"The motion picture business in the past has been a business very much without a future. Five years ago people looked upon motion pictures as a fad, something to die out, like skating or things of that sort, amusements that came in periodically. Many of the exhibitors even felt it was a temporary proposition. We are facing the fact today that the business is one of the biggest and most enduring if it is conducted rightly. I don't think it can be killed today.

"While we are on the subject of the future of the picture I want to say I have been very much pleased to hear the discussion on censorship and the talk about the co-operation of the manufacturers, which is evidence that your minds are running in that direction—and the permanence of the business depends on our ability to plan for the future. The field has been a virgin one. It might be compared to the early days in gold mining in California, when plenty of free gold was found. After the free gold was exhausted it was necessary that a property be developed. That is what we have to do today—develop our property. And that development can only be done by co-operation and planning.

"Exhibitors should do what they can to bring their community to their theater. It can't be done much longer as it has been done in the past, with any kind of film, with no attempt at advertising, or regardless of the way business is done. The motion picture exhibitor of today can occupy a very valuable place in his community, he may be a respectable business man, not be looked upon as a transient, if he will concentrate on his task and plan for the future.

"The question of censorship has concerned me not a little. Personally I would like to see no censorship at all. I have felt the only safe course to pursue is to release only pictures

that are worthy of being seen by the American people and then to stand on our rights that those pictures should be seen. I realize there are temporary advantages in making the other class of pictures, but I feel that that advantage is only temporary, is very short lived. We shall try to distribute only such product as we can stand by, and we believe we will have the support of the exhibitors in doing that."

Wednesday Afternoon Session.

There was no meeting of the national organization in the afternoon, but the convention hall was occupied by the California exhibitors, who held the fourth annual convention of the California State Branch, No. 12. The gathering was called to order by President H. L. Beach at 2:45 o'clock, and upon motion of Vice-President A. P. Tugwell of Los Angeles the reading of the minutes of the last meeting and the roll call of members were dispensed with. Owing to the fact that there had been so many changes in the office of secretary during the past year the report of that official was limited to a financial statement.

As the sessions of the National League were being given over largely to discussions on the leading questions affecting the moving picture industry in general it was decided to make the meeting a short one and President Beach announced that nominations were in order. Judge Tugwell moved that the same officers continue for another year, but was ruled out of order. President Beach then told of the work that had been done to build up the League and suggested that a change in officers might be of benefit.

Mr. Tugwell was nominated, and on being given the privileges of the floor made a spirited address on the need of organization and told of the harmful bills that had been killed during the past year. He outlined the censorship question in Los Angeles and gave many facts in regard to the working of the board there that are not generally known. W. F. Krahn, of Berkeley, was also nominated for the office of president, but he withdrew, the election of Mr. Tugwell being unanimous. J. S. Lustig, of the Standard theater, Los Angeles, was nominated for the office of secretary and was elected. H. C. Schmidt, of Palo Alto, the oldest exhibitor in the State, was chosen vice-president, and C. L. Mehrten, of Berkeley, was re-elected treasurer. A. Goldberg, of the Peerless theater, San Francisco, was elected sergeant-at-arms. H. L. Beach, the retiring president, was elected National vice-president from California by a rising vote amid great enthusiasm.

In accordance with the arrangements made at the last state convention the next meeting of the league will be held in Los Angeles at a date to be selected by the Executive Committee. The idea of holding a moving picture exhibition in connection with the next convention was discussed and the proposition was heartily approved. This matter will also receive the attention of the Executive Committee.

An open discussion then followed on the combined saloon and theater question which is now agitating the San Francisco exhibitors. For the benefit of delegates from other cities the attempts of local saloon interests to secure moving

picture licenses for the purpose of showing pictures free of charge in their places of business were outlined. It was agreed by all that the showing of pictures in saloons would be degrading and harmful to the business and that strenuous efforts should be taken to prevent the idea from securing a foothold in San Francisco, or elsewhere.

Thursday Morning Session.

There was a good attendance at the session of Thursday morning. It had been announced that the convention would be addressed by David W. Griffith. President Pearce in opening stated that Mr. Griffith was in the city and would soon be at the Auditorium. After the reading of the minutes Mr. Pearce presented his report. It was listened to with marked attention and heartily applauded at its conclusion. Mr. Pearce said:

"Upon my election about a year ago, at Dayton, Ohio, the information was vouchsafed the convention that my business interests would not permit constant traveling, and upon taking up the work a letter of encouragement was immediately sent to all state officers and information requested. The number of replies was very encouraging and showed the need of strong State and National organizations.

In order to strengthen the State and National organizations the question of amalgamation was taken up with the states of Wisconsin, Illinois, California, New York, Pennsylvania and Ohio, and it is more than a pleasure to be able to state that the first state in which amalgamation was effected was California. The remarkable co-operation of both sides not only made it possible, but materially aided in amalgamation to all these states, with the exception of Wisconsin and Illinois. This was emphasized by the splendid work done by the League in securing a graduated scale as a substitute for the flat rate war tax. This concession was the more remarkable because it was obtained by the League after the Finance Committee of the Senate had decided to grant no hearings on any portion of the bill.

Too much praise cannot be given to the various trade papers for the loyal support given our organization. The success of the program, "Exhibitors Must Organize," was secured largely through the many columns of space so coöperatively given by them.

If not at first it must now be apparent to all that the work of this administration is largely to lay the foundation upon which the future organization is to be built. Amalgamation with harmony was most necessary, and I trust the large success obtained along this line will enable this Convention to no plan a boom for our organization which we have so much desired and that it will be a permanent one. The success of any organization, more especially this one of ours, depends largely on its personnel, and it is indeed gratifying in visiting the various state officers to find them not only men of ability and integrity, but leaders in their respective communities.

In closing, let me make a suggestion which is based on my experience as your president, and while it may not seem as necessary to some as it does to me, I am sure it would be suggested by any one of you if you had the opportunity to make the observation that I have had: As soon as our Convention will permit, I would recommend the election of a secretary who shall be paid sufficient salary to enable him to devote his entire time to the work of the League, not only as secretary, but also as an organizer; also that his headquarters be in New York City. To make it impossible for him to use this position as a means of personal gain, I also recommend such amendment to our by-laws as will provide for his election by the Executive Board and his work to be under the supervision of the League president. I do not feel that I could ask the favorable consideration of this suggestion without stating to the Convention that I am under no circumstances a candidate for re-election, and I take this opportunity to thank you all for your loyal support and hearty co-operation.

Talk by Sam Spedon.

Heartly applause greeted Sam Spedon, the veteran publicity manager of the Vitaphone Company of America. Mr.



Group of Exhibitors and Guests Attending The Fifth Annual Convention of the Motion

Spedon is one of those who can think on his feet, and he was followed with close attention. "This is an age of advertising," said Mr. Spedon, "and my presence here today seems one phase of it. I am not one of those who feel that we know all about advertising. We are trying to learn. It was for the reason that we are always trying to learn something new about advertising that the Vitagraph Company was moved to send me here among you, that I might at first hand observe what is being done in this section of the country. We are in a measure bound by the limitation of our own viewpoint, which might be called the studio viewpoint or that of the city of New York and its surrounding boroughs. We become more or less bound down to a viewpoint that is not comprehensive enough.

"Each community has its own problems to meet, each exhibitor has his own clientele, and he knows what that clientele wants. We don't. We experiment. We use our best judgment, and it is up to you to tell us if these experiments meet your approval. Within the last six months a new impetus has been given to the advertising end of our business. Four or five years ago advertising was not looked upon favorably. In fact, the producers were not advertising men. They had discovered the art of making moving pictures, had made many improvements and created mechanical devices which made this business possible. They were men of vast experience in their line of occupation, and as their interests grew they were obliged to do much that now they have to intrust to others. Naturally in the early days they came to the conclusion that what they did not know was not worth knowing and advertising was taboo.

"At the suggestion of your humble servant it was made possible for the Vitagraph to establish the first motion picture advertising department. At first it was not known as an advertising department, but more as a popularizing department. Manufacturers said we can sell pictures—what is the use of advertising? The consequences you all know; that attitude has been changed. Competition exists in and the manufacturers were obliged to sit up and take notice. Within the past six months this new era has dawned, and at an expense of many thousands of dollars we employed one of the largest concerns in our city to aid us in reaching the exhibitor and the public. The manufacturers have discovered that advertising was the very thing necessary to give their business the impetus it lacked.

"Today the advertising of the motion picture industry has increased at least 100 per cent. There is nothing too good, nothing too novel, nothing too attractive for them to employ that it may be possible for you and for them to get your pictures and their pictures before the public. But here comes the vital point. You must not advertise a misrepresentation. You must make good. Of course, you must first get the people into your theaters, but when you get them there if the production is equal to the representation then you are bound to get the biggest kind of advertising possible. Every man who feels he has got his money's worth, or more, goes out and tells his friends and you reap the result.

"We find that the man at the door is the man we should worry about, the one who should give us the most concern. Then there is a unity, a trinity of unity, which we must consider. This is composed of the producer, the exhibitor, and the public. It makes the complete triangle of unity, and those three vital factors, or those most vitally concerned, must work together. There must be co-operation, for united we stand, divided we fall."

Address by D. W. Griffith.

"There falls to my lot today one of the most pleasant experiences of my life," said President Pearce, "and that is to present to you the premier director of the world, who will speak to you on 'The Rise and Fall of Free Speech and Personal Liberty in America.' Mr. Griffith, ladies and gentlemen."

Prolonged handclapping greeted the director as he stepped to the front of the platform. "I want to thank you for this applause," said the director when he was able to be heard. "I know you have been bored by so much of my work that I appreciate the reception all the more keenly. I do not know much about speaking—it is not in my line; I am a producer, but I shall not try to produce oratory. We are to consider a serious subject, and I shall endeavor to give you as much as I can of the real arguments we have against censorship."

Mr. Griffith departed once or twice from his manuscript, which he read with dramatic force. His manner betrayed the depth of his feeling. He read slowly, and not a word was lost. He was frequently interrupted by applause, showing that his auditors were with him. "It is because of the director's fear of censorship that the good manuscript is driven out," said Mr. Griffith at one point; "because we are spending thousands of dollars and we are obliged to put on something that will pass, and because of that fear there is sometimes put before the motion picture public a subject that is merely a bunch of milk and water insipidity and mediocrity."

"You would never have had the plays of Shakespeare," said Mr. Griffith at another point, "if Shakespeare had been obliged to write as the director of motion pictures today has to produce his subjects."

"Let us fight," said the director at the conclusion of his prepared address, "remembering that the white plume that is in our caps is as clean and unsullied as the one boasted of above the helmet of Navarre. It is a beautiful fight, for it is God's own truth we fight for; the star we are fighting under cannot but help bring us victory. We are fighting for free speech, and free speech is nothing more or less than the cornerstone and the very foundation of our moving picture liberties and every blessed man, woman and child in the United States has a right to that American privilege—and there's no bull con to that. [Great applause.]

"I don't want to stand here and talk to you as if preaching, but these things have been so hard upon us all. You can't have motion pictures when you are in constant fear of the constable of every small community—or of every large city."



Picture Exhibitors' League of America at San Francisco, Cal., July 13 to 17, 1915.

Vitagraph's Patriotic Picture

Commodore Blackton's Campaign for National Defense

Endorsed by Statesmen and Officers of the Army and Navy.

SOLELY with the desire of calling to the attention of the American public the present state of unpreparedness of the country, the Vitagraph Company of America has produced "The Battle Cry of Peace" in five parts and is



Scene from "The Battle Cry of Peace" (Vitagraph).

now arranging to have it shown in every city, town and hamlet throughout the country.

Although Commodore J. Stuart Blackton of the Vitagraph Company of America wrote the play, and secured many of the facts on which it is based from Hudson Maxim's book, "Defenseless America," he has weaved a dramatic story of unusual strength with the facts.

Noted public men throughout the United States including Secretary of State Lansing, Secretary of War Garrison, Assistant Secretary of the Navy Franklin D. Roosevelt, General Leonard Wood, Commander of the Department of the East; General Montgomery M. Macomb, President of the War College, Admirals Sigsbee and Marix, and other naval authorities and men in all walks in life have joined in producing this film—every one of them appearing in it personally and in other ways lending their hearty co-operation.

"In writing this story we have tried not to be sensational, nor to arouse hard feeling against any other power," said Commodore J. Stuart Blackton in discussing the project. "We have simply used this method as a better means of reaching the public, believing that the pictured action would carry a greater weight than a written word. With the facilities which we have on hand we have been able to show what would happen to New York City if an invading force should be landed, as well as how the interior of the country would be affected by such an invasion. Brooklyn, too, has been touched in the picturing and just exactly what the invasion of this city would mean has been shown on the screen, and what Long Island might expect is vividly portrayed, and yet it has not been with sensational means that we have accomplished our end.

"We are not in favor of war and in this statement I speak for my associates as well as for myself. Our ambition is to avoid any conflict for the United States, but, and here is our point, treaties mean nothing, words of honor are useless and the Declaration of Independence is worthless unless backed up by force.

"Recently during a talk with Secretary of War Garrison he said that he believed that too stringent means cannot be used to awaken the public to the state of our defenses. 'The present state of unpreparedness has attracted the attention of all good citizens,' he added. 'I am heartily in favor of your campaign and I most surely do endorse it. I am always ready to aid the Vitagraph Company in a movement such as this.'

"Later I talked with Assistant Secretary of the Navy Roosevelt, and he expressed himself as strongly in favor of any movement that would bring this matter home.

"Nothing can be too realistic to arouse the public," he said. 'Let us all get together and drive this matter home in such a way that not one citizen can help feeling that it is his problem as well as the problem of the Government officials.

"In time of war prepare for peace by getting ready for war" was the way Mr. Roosevelt summed up the question of preparedness.

"The question which 'The Battle Cry of Peace' places before the American public I hope will not be misunderstood as mere politics," continued Commodore Blackton. "I have talked with men who are holding public offices, men who have been elected to those offices by popular opinion and with one or two exceptions they are all in favor of protecting American freedom and American homes.

"I call it protecting American homes because it is just that. The freedom that we have built up and the homes that we have fought for, are for us to protect and we must do that by being prepared to repel any devastator who invades America.

"There are some cases where the question of preparedness is being made a question of politics. I can see no reason why this should be so. Either a man believes that the country is sufficiently prepared or that it is not, and his opinion should not be founded on whether he believes the Republican party should think the country is prepared, whether the Democratic party will endorse such a movement in the coming elections. In one case I talked with a Governor of one of our most powerful states and he refused to allow himself to be quoted or even to express an opinion in this direction. 'I am of a different political party than the one that is in charge of the Federal Government at the present time and I do not care to be quoted,' was his comment.

"Then," I said, 'Your idea of protection is more a question of politics than of American spirit, which incidentally is responsible for your election.' Needless to say this gentleman has not been included among those who are in favor of better preparedness."

In the picture, every possible means to prevent arousing enmity against any other country has been used and even the uniforms worn by the soldiers have been designed with the idea that no country can take offense. Similar care has been taken with names and the only foreign sounding name is "Emanon," a spy. "Emanon" is simply "No name" spelled backwards.

Many veterans of the Grant Post of the G. A. R. are also included in the picture and headed by Captain Jack Crawford ("poet scout"), are seen in military array. The veterans present a pathetic sight, their ranks thinned by the ravages of time, but their patriotism undaunted. Their willingness to defend the United States against invasion and to help preserve its integrity, as they did during the civil war, is plain to be seen.

Such Vitagraph stars as Charles Richman, Joseph Kilgour, Ralph Ince, Paul Scardon, Tefft Johnson, James Mor-



Admirals Sigsbee and Marx and Group of Veterans Appearing in "The Battle Cry of Peace."

rison, Evart Overton, Louise Beaudet, and dainty Norma Talmadge have been included in the cast. Hudson Maxim appears personally in the first part. The picture was presented under the direction of Wilfred North, and the entire production has been personally supervised in every detail by Commodore Blackton.

The picture, which will be in five parts, and one of the features that will particularly interest the exhibitor, has been the decision on the part of the Vitagraph Company to release through the V-L-S-E during the month of September.

In handling the picture so that the general exhibitor, even those of the smallest towns, will have an opportunity to show this patriotic feature, the Vitaphone Company, according to its official announcement, desires to show that it believes that only through this channel can the greatest good be done.

"In producing this picture we have tried to arouse the country so that it will by the tremendous public opinion that will be stirred, force Congress at the coming session to pass an appropriation of half a billion dollars for better defenses," declared Commodore Blackton in talking of the feature. "This picture is bigger than any one man, it is the biggest patriotic move that ever has been made. It is intended to point out the deficiency in our present armament, and to get the citizens of the country to seek the same insurance on their liberties as they have on their lives. We want every exhibitor to join with us in this move and we want them to feel that they are performing the greatest patriotic service that they have ever been called upon to render."

Daniel Carson Goodman

THE Lubin Manufacturing Company announces the engagement of Dr. Daniel Carson Goodman to write twelve feature photoplays a year at the largest salary ever paid for such services, \$60,000. These twelve feature photoplays will be of the domestic drama order patterned after the famous Griffith film, "The Battle of Sexes," of which Dr. Goodman was the author. Lubin will engage a special cast of stars for these features and will spare no expense

to make them a sensation of the film world during the next twelve months.

Although only 33 years old, Dr. Goodman has won an enviable name for himself in the world of literature, his novel, "Hagar Revelly," having been the best seller of the year it was published. He was born in Chicago, and after the usual preliminary schooling studied medicine at Washington University, from which he was graduated. Then he went to the Universities of Heidelberg and Vienna, where he continued his studies for another four years.

But medicine held no attraction for Dr. Goodman, and he turned his endeavors

to literature, his first novel being "Unclotted," the second "Hagar Revelly," and the third "Travail." Now Dr. Goodman has decided to give his best efforts to the production of what he hopes will prove to be masterpieces.

"I have an infinite faith in the mission of the photoplay," said Dr. Goodman in discussing his relations with the Lubin Manufacturing Company. "Incidentally, I know that Mr. Lubin will spare no expense in the production of my twelve features. I have in mind the stars I want, and as the question of money is not involved, I believe that we will be able to gather a cast unequalled in the history of film productions. Of course, I cannot go into details as to the themes on which I will write, but they will deal with domestic problems, pregnant with human emotions and telling the story of things most vital to the race. Whether I will succeed in this new field I cannot say—like the famous archer in 'Ivanhoe,' 'no man can do more than his best.'"

QUIVE, V-L-S-E MANAGER AT SAN FRANCISCO.

A change in the management of the San Francisco branch is also reported by the V-L-S-E. R. B. Quive, well and favorably known in western film circles, will become branch manager in place of C. B. Price. Under Mr. Quive's management great things are looked for from this far western V-L-S-E branch office.

Scenario Department for Standard Studios

New Service Plans to Learn Story Wants of Exhibitors Through Exchanges.

By learning the demands of theater patrons from the theater owners and transmitting them to a special scenario department conducted by the Standard Photoplay Distributors, Inc., the exchanges handling the Standard program hope to be able, in a short time, to give the exhibitors a variety of stories in photodrama form that will supply directly the kind of productions most popular with their audiences.

The Standard producers claim that although magazines and novels are constantly changing the style of stories offered to the reading public in accordance with the popular demand, motion pictures are not up to date in this respect because of the conditions of the business forcing the exchanges to take whatever style of story the manufacturers see fit to hand them without due regard to the demands of the exhibitors on behalf of their patrons. While a publisher will not accept a story, the style of which he learns from the bookseller is not in demand, an exchange is forced to accept a released motion picture in spite of the fact that the exhibitors have warned him of the unpopularity of the subject. The correction of this state of affairs was in the minds of the active spirits of the Standard program during its organization and steps have been taken whereby the studios producing standard pictures will receive their stories from carefully selected scenarios prepared by a special script department which is kept informed by the exchanges of the style of stories most popular in their several territories.

This department will consist of a staff of story writers who will work in conjunction with experienced scenario writers, and while each studio will be allowed to furnish its own scripts when desired they will not be O. K'd by the central scenario department unless the subject is known to be in popular demand.

Mike Donlin Signed by Arrow Film

THE Arrow Film Corporation, of 71 West Twenty-third street, New York City, has completed arrangements with Mike Donlin, probably the best-known ball player in the world, whereby the famous son of Swat will be featured in a five-part photoplay entitled "Right Off the Bat." The scenario, which is by Albert S. Le Vain, follows closely the big moments in Donlin's life, from the days when he was a small-town lad, crazy about baseball, to the time when he achieved his ambition and became a Giant.

The producers have provided an all-star cast to support Donlin in "Right Off the Bat." Among his associate players are the Misses Claire Mersereau, Fan Bourke, Rita Ross Donlin, Beatrice Dauncourt, Doris Grey and Mabel Wright, and Messrs. Charles Mather, George Henry, J. Arthur O'Brien and Frank Franc, Jr.

"Right Off the Bat," which has been in course of production about ten days, is being directed by Hugh Reticke, one of the younger school of photoplay directors, who, experienced by years on the speaking stage, is employing his keen imagination in the newer art of screen production.

Most of the scenes are exteriors, taken in a beautiful city in the Berkshires. More than forty well-known ball players have been engaged to take part in the play, which is a comedy-drama that deals with baseball but is not devoted solely to the national game. Exclusive of Donlin's salary, the production will cost in the neighborhood of \$20,000. "Right Off the Bat" will be released late in August and will be seen for its premiere in a leading Broadway theater.



Dan. Carson Goodman.



Mike Donlin.

Important Moves by Mutual

President Freuler Appoints John C. Graham as His Assistant and Makes Contract with Horsley for Productions.

THE prophecies made by the knowing ones in the film industry when John R. Freuler was elected president of the Mutual Film Corporation, to the effect that his intimate knowledge of the exhibitor's needs and requirements would quickly be evidenced in the Mutual's affairs, are already beginning to bear fruit. Early last week came the announcement that John Cecil Graham, one of the best equipped and thoroughly posted men in the motion picture industry, and a man whose reputation among exhibitors is nation-wide for his ability to organize film service efficiently, had been appointed general assistant to President Freuler. Then last Saturday it was announced that papers had been signed by President Freuler for the Mutual and David Horsley for the Centaur Film Company of Bayonne, N. J., and the Bostock Jungle and Film Company of Los Angeles, Cal., whereby these companies are to release their entire output through the Mutual.



David Horsley.

Both events are significant of the comprehensive plans which President Freuler has in mind for making Mutual service the model for other programs to follow.

"The Mutual," said President Freuler recently, "will be increased and expanded along new lines and in such a way as to be of the greatest under way for the extending of Mutual service will be announced as rapidly as they are completed and exhibitors will be the ones most vitally interested. Mutual service will soon be recognized as the best service and exhibitors will be the ones to benefit. Watch the Mutual is my advice to exhibitors everywhere."

The foregoing announcements are sufficient evidence that President Freuler is allowing no unnecessary delays to interfere with the carrying out of his plans, and will be the occasion for many congratulations from Mutual well-wishers.

President Freuler's selection of Mr. Graham as his general assistant will generally be regarded as of the utmost wisdom. Mr. Graham's ability to organize and handle the detail of a big organization like the Mutual is too well known to readers of the Moving Picture World to require comment here.

Entering the moving picture field with H. E. Aitken, former president of the Mutual, while the Western General Film Company was in process of organization, Mr. Graham speedily won a reputation as a man of unusual talents. Later, in association with Mr. Aitken he successfully operated the Western Film Exchange and when Mr. Aitken purchased the

Reliance company he came East to be placed in charge of its output. Following the organization of the Mutual, Mr. Graham continued in charge of the Eastern exchange, which included New York City. Later he became general manager of the Universal and then of the United, recently dissolved. His connection with the film business dates back to Milwaukee, St. Louis and Joplin, Mo., with Mr. Freuler and Mr. Aitken.

The announcement that David Horsley is to release the output of both his plants through the Mutual is of greatest interest and necessitates the cancellation of Mr. Horsley's contract to make pictures for a licensed company. The cancellation of this contract becomes effective within thirty days, which means that the last picture he will make for the licensed company will be the release for August 12. The brand name "MinA" remains the property of the licensed company, but Mr. Horsley completely severs his connections with it. In the Mutual, it is said that Mr. Horsley hopes to find a wider market for his productions.

Each week, Mr. Horsley will release through the Mutual a two reel picture, featuring the collection of animals for which the Bostock name has been famous abroad and in this country for more than a century. Mr. Horsley has bought the entire collection of Bostock animals and has installed them at the expensive new plant, covering a space of five acres, which he has lately completed in Los Angeles. Here a huge arena has been constructed and a stage erected large enough to accommodate six working companies at one time. The arena has been so arranged that it will be possible to take animal pictures with absolute safety for the production staff and by a unique arrangement of stage settings, six different scenes can be taken in but little more than the time which it ordinarily takes for one. Besides the animal features, a series of distinctive comedies will also be released by the Horsley companies. Mr. Horsley is also planning to produce a number of important multiple reel features, which will be released as Mutual Masterpieces.

The alliance with Mr. Horsley is indicative of President Freuler's endeavor to strengthen and expand the Mutual program and is in line with the announcements which he has made to motion picture exhibitors everywhere that Mutual service means the best service alike to the public and exhibitor. The release of the Horsley productions through the Mutual Film Corporation will begin the latter part of August.

Reine Davies in the World Film

MISS REINE DAVIES, popularly known as the American beauty of the stage, has capitulated to the lure of the camera and is making her motion picture debut in the George W. Lederer Filmotion Corporation's picturization of the famous drama "Sunday," in which Miss Ethel Barrymore scored such a triumph in this country and England, and which will be released through the World Film.

Miss Davies, in addition to her beauty, has a wonderful personality, which aids her in her work before the camera as it did before the footlights. She also is celebrated as having one of the most wonderful wardrobes of any actress.

Miss Davies won much favor as leading woman for Willie Collier in "Love Among the Lions," also "Mme. Sherry," "The Girl Ringers," and "The Southerners," and has been one of the most popular headliners in vaudeville playing the "Big Time."

She is supported by Montagu Love, the celebrated English romantic actor, who came to this country to play in "Grumpy" with Sir Cyril Maude; Adolph Link, for years the leading comedian at the Berlin Comedy theaters; Charles Dickson, the author and actor, who has just returned from England.



John C. Graham.



Reine Davies.

Moss to Make Pictures

Big Theatrical Man Organizing Large Company and Erecting Studios and Laboratories.

B. S. MOSS, the biggest small-time vaudeville man in the East, and one of the most extensive theatrical operators in this country, with a control of about fifty of the largest combination houses showing vaudeville and high-grade pictures, has organized a picture producing company with a working capital of more than half a million. Mr. Moss has engaged some of the best picture experts available as executives of departments. With these men of calibre and distinction he expects to be able to put out on the market a line of material that will at once rank with the very best. The studios and laboratories which are being erected for him will embody all the latest and best studio and factory devices.



B. S. Moss.

"I am not going into the picture business to revolutionize it," said Mr. Moss when interviewed on his new venture. "With the projection of my new company, I am not going to project new theories about production. As an exhibitor, who has

net with a fair measure of success, I know what kind of pictures are in demand. In this respect, while I have my ideals, at the same time, the practical results of the box office are the only standards to go by.

"In selecting productions for the screen, I shall be influenced by the desire to please the thousands that regularly attend and patronize my big New York theaters. I believe my fellow exhibitors will agree with me that in so doing, I will succeed in pleasing the thousands that patronize their shows. The number of pictures I will release each year will be governed by my facilities and available material, and not by calendar schedules. In other words, we are desirous of producing quality and not quantity."

Mr. Moss' best known theaters in New York are the Regent, the pride of Harlem; the Hamilton, regarded as an institution on Washington Heights; the Prospect and the McKinley Square, amusement centers in the Bronx; the Eighty-sixth Street, which sets the standards of Yorkville and Jefferson, a rendezvous for the entertainment seekers of the East Side and Fourteenth street. The same methods that have brought forward Mr. Moss to the front rank as a theatrical magnate will unquestionably put him on top in the film world.

SALARIES OF PATHE BRANCH MANAGERS RAISED.

General Manager Louis Gasnier of Pathe made an announcement of remarkable interest to his hearers, and one that is very rarely made, when at a meeting of the Pathe exchange managers in convention in New York he voluntarily raised the salaries of his branch managers twenty-five per cent. This was Mr. Gasnier's tribute to the enterprise of the Pathe salesforce that has brought the receipts on the serial, "Elaine," over the billion dollar mark. Pathe has surely accomplished great things in the picture business, and the well authenticated figures given out on the business done with "Elaine" will give the other film manufacturers much to think about.

FIRE CHIEFS ENTERTAINED.

On July 4 a benefit was given to the San Francisco Fire Department in the interest of its fund for entertaining the fire chiefs of United States and Canada at which many noted stage stars performed, among them being David Warfield and Al. Jolson. A Power's Six A motion picture projecting machine was loaned and operated by R. W. Horn, the Power's representative at the Fair, and the Vitaphone picture, "The Locked Door," was shown.

The machine was placed in the central box of the theatre, and it is a fact of some note that no booth was used by permission of the chief of the San Francisco Fire Department, thus demonstrating the machine was absolutely fireproof.

New Licensed Subjects

George Kleine to Release Two-Reel Productions Through General Film Company.

SOMETHING brand new in the form of a two-reel subject, to be released every Thursday through the General Film Company, is the announcement made by George Kleine upon his return to New York the present week. "We have been working steadily for a considerable time preparing a series of two-reel subjects for release through the General Film Company," said Mr. Kleine. "I have been slow in announcing this increase in our output, recognizing as I do the present tendency to create mere footage in subjects of less than four or five reels' length."

"Miss Ethel Grandin, one of the most popular of film stars, will be seen in these releases. Nature has gifted Miss Grandin with the requisites necessary to screen success and I am certain, after reviewing a number of these pictures, she will prove more popular than ever in the series we are about to release."

That the well-known quality standards so long identified with features made by this house would be rigidly maintained in the contemplated two-reel subjects, was one of the points emphatically made by Mr. Kleine. In matters of personnel, settings, stories, etc., the shorter subjects will be counterparts of their more lengthy brethren.

Although only in the early twenties Miss Grandin can lay claim to a wider experience in public entertainment than many artists of twice her years. The first public appearance dates back to her early girlhood when she joined a musical comedy. Tiring of music and tinsel, she later secured an engagement with Joseph Jefferson and remained with him for two years, following this with another two-year period under the watchful eye of Chauncey Olcott. A year prior to her first motion picture experience she was featured in a vaudeville sketch which played the Orpheum and United time.

Then came the lure of the silent drama. Miss Grandin during the following four years was successively starred by the Imp Company, New York Motion Picture Company and the Universal Film Manufacturing Company. She left the latter organization to affiliate herself with the Smallwood Film Corporation, releasing what was known as the "Grandin Films" through the United Program.

Probably Miss Grandin's most noteworthy success was the feminine lead in "Traffic in Souls." This subject, which met with wide popularity throughout the nation, has inscribed her name in the upper realm of stardom.

FAVERSHAM TO APPEAR FOR METRO.

Metro makes the announcement that the services of William Faversham, the distinguished star, has been secured for another picture to be made by the B. A. Rolfe Company. The subject has not yet been selected, the directors of the Metro Company awaiting the return of Mr. Faversham from his vacation at Mattituck, Long Island, for consultation with him before deciding. They have several excellent propositions to submit to him that would still further advance his drawing powers for the screen. Mr. Faversham has been engaged by Metro for active work on the new production beginning early in September.

WILKERSON GOES TO SOUTHWESTERN AMUSEMENT CO.

W. R. Wilkerson, who for the past eight months has been connected with the Piedmont Amusement Company, as general hooking manager for their chain of picture and vaudeville houses, has resigned his position with the above-named concern, to take up a similar connection with the Western Amusement Company. Mr. Wilkerson will make his headquarters in Hot Springs, the home office of the company.



Ethel Grandin.

New Universal Eastern Studio

Outline of the Elaborate Project Now in Course of Construction at Leonia Heights, Fort Lee, N. J.

WITHIN a few months' time a new motion picture studio and laboratory will be finished at Leonia Heights, Fort Lee, N. J. It will house the Eastern producing companies of the Universal Film Manufacturing Co. and will be an architectural, scientific expression of what brains and more brains, and much money can do when properly applied.



New Universal Studio at Leonia Heights, N. J., in Its Present State.

The Universal had appropriated a large sum for the building of Universal City, near Los Angeles, Cal. An Eastern studio, fireproof, foolproof, capable of providing facilities for the many busy Atlantic companies, was needed. Carl Laemmle and Robert H. Cochrane began to work over the project. What they started will be an evidence of Carl Laemmle's doctrine that the best acting, directing and management is worth the best home and advantages regardless of cost.

Approximately four acres of ground were purchased. Then John M. Nickolaus, one of the first motion picture camera men and a technical expert, was called into consultation. Nickolaus had installed the laboratories at Universal City and now runs things at the Universal's factory at Bayonne, where all the negative produced by the Eastern companies is developed and the positives printed. He went out and talked laboratories and studios with everybody whom he thought might have a good idea. These ideas he brought back carefully wrapped up, forget-proof, in his memory. Some were valuable.

The preliminary plans were prepared by William Siström, who has had considerable experience with engineering problems with big companies. These were turned over to Ernest Flagg, an architect of considerable renown. That was in November of last year; since then the work has been progressing rapidly and the buildings are beginning to take form. Descriptions of the various buildings follow:

The laboratory building, 150 feet by 104 feet, will be a model of what a laboratory should be. The lower floor is below grade with plenty of head-room even in the developing and wash rooms. On this floor will be the perforating, printing, developing, washing and drying rooms. The arrangement of these rooms has been so cleverly worked out that entrances to the "dark" rooms are absolutely "light-tight" and yet free from all the twists and turns of the "maze entrances" usually considered necessary. On the upper floor is the assembling, inspection and polishing rooms, a chemical room in which all of the solutions used in the developing room are prepared and delivered to the developing tanks on the floor below through a complete system of pipes, title department, machine shop and superintendent's office. On both floors splendid arrangements for the comfort, convenience and safety of the 300 employees have been made.

Opening into, but detached from, every room in which film is handled, vaults are provided. To determine the proper design for these vaults an extensive series of tests were conducted in conjunction with the New York Board of Fire Underwriters and the National Fire Protection Association. The plant is designed to turn out half a million feet of film a day, but will handle without trouble 800 miles a week.

The Studio Administration Building, irregular in shape, 130 x 160 feet in size, will have two floors. On the ground floor will be a general office, manager's private office, scenario department including a general office and a number of small individual offices, nine directors' rooms, two projecting rooms, still picture department, Animated Weekly department, cutting and joining rooms, restaurant complete with

kitchen, boiler room in which will be located the boilers for heating the entire plant including the laboratory, machinery rooms in which the motor generators for the stage lighting will be located.

On the ground floor of the studio section will be 24 individual men's dressing rooms and the same number for women. Two large waiting and dressing rooms for "extra people" will accommodate one hundred men and women respectively. There will be a wardrobe room large enough to store costumes for the present plant and for contemplated additions.

On the second floor of the Administration Building will be a carpenter shop, scene painting room, scene dock and the property department. The property department will occupy the east section and consists of a main floor with three galleries, with elevators from the main floor to the top gallery. There will be also an elevator from the ground floor to the carpenter shop, which also connects with the stage floor. These departments open directly into the stage, 150 x 80 feet in size.

All buildings are constructed in accordance with the very latest fireproof standard, consisting of complete structural steel frame work with 12 inch masonry curtain walls. All interior partitions are of terra cotta block, with hard portland cement plaster finish. Because of the extremely large area it was necessary to make several of the interior partitions "fire walls." All openings in such walls being protected with double automatically closing "fire" doors. All other doors are fireproof, all window sash and door frames are of metal. In fact, as Siström says, unless someone gets past the gateman with a box of matches or a pencil in his pocket, there won't be any wood on the premises.

On the grounds will be a garage with sufficient accommodations for ten 7-passenger automobiles and one auto truck. There will also be a number of detached vaults for film storage, warehouses, etc.

The air conditioning plant will be of intense interest to technical experts. It is guaranteed to remove 99 per cent. of all foreign matter from 20,000 cubic feet of air per minute delivered into the drying room at a temperature of 70° and a relative humidity of 45 per cent. The temperature and humidity are under automatic control and are guaranteed not to vary more than 3 per cent with a variation in outside temperature from zero to 90°. On this proposition Semsch, of Flagg's organization, got in some of his best work and had the assistance of the expert engineers from the six biggest concerns in the country specializing in this class of work.

The plans call for much adornment of the surrounding grounds. There will be one Italian and one Spanish garden, two lakes and a fountain. The lakes will have a surface area of 5,000 square feet, an average depth of eight feet, and a capacity of 300,000 gallons of water. One lake will be higher than the other, but the lower can be raised. They may be either connected by a water fall or by a narrow stream spanned by a bridge. The water in the lake also serves as a reserve reservoir for the sprinkler system installed in the three buildings.

John M. Nickolaus, at present in charge of the Universal factory at Bayonne, will be in charge of the laboratory and will probably take many of his present staff of 250 persons with him to Fort Lee.

Julius Stern, long at the head of the Imp and Victor studios at No. 573 Eleventh avenue, New York City, and of the Champion studio at Coytesville, will be general manager of the plant.

"The improved facilities of the new studio will provide a new order of things in the conduct of scenario department," says Raymond I. Schrock, Scenario-in-Chief of the Eastern Studios. "A system of co-operation between author, director and actor will establish perfect understanding and remove friction."

"An elaborate and comprehensive card system will be installed with which may be kept a perpetual inventory of all stories received, eliminating loss of time and material."

The scenario staff will include William Ellery Bergh and J. E. Warren, who are admirably equipped as readers. Mr. Bergh for many years was a contributor to the Dramatic Mirror, and Mr. Warren sat at Sanger & Jordan's play-reading desk for five years. Foreign language scholars in the department will have the keys to the rich literature of the Old World."

CLARA HORTON JOINS UNIVERSAL.

Little golden-haired Clara Horton, whose work with the Eclair Company has occasioned so much favorable comment from the general public, has joined the Universal's general stock company and plays an important role in "Just Jim," the first of Oscar A. C. Lund's Universal features.

Pathe Celebrates at Dinner

Heads of New York Offices and Exchange Men Wind Up Three-Day Convention with Banquet at Rector's.

A **SA FITTING** termination for the three-day convention of Pathe branch managers, the visitors and the heads of the departments at the home office, in New York, were entertained at a banquet in Rector's on the evening of July 14, Vice-President Charles Dupuis and General Manager Louis Gasmier acting as hosts. Some sixty Pathe boosters joined in celebrating the passing of the million dollar mark in "The Exploits of Elaine" business. Addresses were made by the men responsible for the production and marketing of this most successful of serials and still greater things were promised for "Neal of the Navy" and "Wallingford," which soon will be in the hands of the exchange men.

R. F. Furman, director of the Pathe exchanges, in the capacity of toastmaster, called on directors, actors, department heads and salesmen. All of the speakers expressed a legitimate pride in the fame of "The Perils of Pauline" and "The Exploits of Elaine" and confidence in the advance of Pathe as a producer of important feature pictures, as well as serials. Jules Burnstein, manager of the New York exchange, acting as spokesman for the department heads and the visiting branch managers, presented Messrs. Dupuis and Gasmier with handsome gold watches. In acknowledging the gifts, both Mr. Dupuis and Mr. Gasmier said in effect that in working for the house of Pathe they were working directly for the interests of every man connected with it.

During the evening two "Neal of the Navy" songs, written by members of the Pathe staff, were introduced and sung with spirit by the diners. Arnold Daly made one of the cleverest speeches of the evening. Among others who responded to Toastmaster Furman were Paul Fuller, Jr., L. D. Wharton, Edward Jose, Donald Mackenzie, and H. T. Kingsbury.

Several of the branch managers brought cheering reports from the locations they covered. They agreed that "The Perils of Pauline" was still very much alive and that it was no trouble at all to dispose of prints of "The Exploits." A twenty-five per cent increase in salaries no doubt added to the optimism of the exchange men.

Present at the banquet were Charles Dupuis, Louis Gasmier, R. F. Furman, Paul Fuller, Jr., H. T. Kingsbury, J. Wessel, W. F. Hurst, P. A. Parsons, George B. Seitz, M. Ramirez, F. H. Knocke, P. Brunet, W. Van Doren, A. R. Caughey, C. Julien, L. S. Williams, J. W. Buck, L. D. Wharton, Edward Jose, Arnold Daly, Donald Mackenzie, Edwin Arden, Fred Becroft, Kendall Gillett, John W. Kyle, C. J. Fitch, William C. Viebrock, W. E. Keating, G. Bardet, F. C. Davidson, William Marsh, F. Duffy, John McLean, L. E. Franconi, C. Alfred Karpen, M. R. Regalado, Bertram Millhauser, Douglas Bronston, C. S. Edwards, Lynde Denig, Harry J. Walsh, Ralph Navarro, A. Rousseau, G. Van Wervecks, I. W. Goodfield, S. Bernfield, Jules Burnstein, F. Flarity, G. H. Atwood, H. M. Osborn, G. R. Allison, C. E. Holah, H. C. Holah, S. B. Sampson, F. C. Quimby, J. S. Phillips, J. E. Kirk, C. S. Edwards, Jr., S. E. Abeles, J. R. Johnson, V. H. Hodupp and W. P. Allen.

Itala Company's Plans

Harry Raver, Head of the American Company, Announces Its Policy—First Production Nearly Complete.

THE final scenes of the first New York-Torino production of the Itala Film Company were completed last Saturday and the company of Itala players, headed by Ernest Pagano, the herculean "Maciste" of Cabiria fame, started westward the following Monday to visit the Panama exposition. They will remain in and around San Francisco until completion of arrangements for taking over one of the large California studios soon to be available.

Harry R. Raver, head of the Itala Film Company of America, has been reticent about the new policy of his company, details of his operations being withheld until definite statements could be made. It is said on good authority, however, that the new production just finished offers a genuine surprise in picture staging aside from the "unmasking" of "Maciste" who, in Cabiria, appeared in the make-up of an Ethiopian. In the new production the massive Ernest Pagano is seen in his natural character and is altogether a handsome and engaging person. His feats of strength during the action of the photodrama are said to be wonderfully interesting, much value being attached to the close connection of the plot of the story to Cabiria, the present offering being a natural sequel, even though the story is said to be laid in modern times.

Mr. Raver hopes to have the new "Maciste" film assembled and in readiness for a private showing to representatives of the press about the first of August. At that time suggestions for a suitable title will be accepted from accredited reviewers. A cash prize in gold will be awarded by Mr. Raver for the best title offered.

The word "Maciste" must be included in the title accepted, however, this being a stipulation of Gabrielle D'Annunzio, who created the character and suggested the plot. Agnes L. Bain wrote the working scenario after these suggestions and Pastore, the director of Cabiria, staged the European portion of the production, those scenes being the most important.

The total length of the "Maciste" production is said to be about eight thousand feet. Mr. Raver would make no statement as to the possible method of exploiting the new film other than to say that the heavy expense involved in producing the negative might prohibit its use in a feature program and a tour of legitimate theaters seemed more advisable.

NEW AMUSEMENT PUBLICATION.

Walter K. Hill, formerly New York representative of the Billboard, has undertaken the publication of a semi-monthly periodical devoted to the interests of Fairs and Carnivals. The name of the new journalistic venture is Fair and Carnival News. From the contents of the first number it would appear that there is a strong and growing demand for the new paper, which is bright, breezy and newsy. Good luck to it.



The Pathe Dinner at Rector's, New York, July 14th, 1915.

CHICAGO LETTER

BY JAS. S. McQUADE

Changing Conditions in the Trade.

NO STRONGER indications of the growth and progress of the moving picture industry can be cited than the present trend towards the creation of better facilities to meet the rapidly changing conditions in the trade itself. These changing conditions are compelling attention in all three of the great departments of the trade—the manufacturing, the distributing and the exhibiting—and they spring from the same source—public opinion.

Men and women the world over have espoused the cause of the moving picture, and they have grown to look upon it as their special and pet amusement. This is particularly true among the great masses of the people, and largely true among the so-called better classes.

Irrespective of class, they have all become educated, more or less, on the points of difference between a picture that is good—morally, artistically and technically—and one that is not. The exhibitor is on the firing line, and he is the first to feel the irresistible, onward sweep of this increasingly intelligent public opinion, as expressed by his patrons. He must pay heed to it, and so he lets the exchange from which he gets his service know of it; and the manager of the exchange—if he be abreast of the times and does not seek false repose in the belief that he can pooh pooh the exhibitor out of his opinion—will pass it on to the manufacturer. And the manufacturers must rise to the occasion, or, most assuredly, others, who can and will, must take their places.

It is a matter of great congratulation that our leading manufacturers in the moving picture field have always engaged in that wholesome rivalry for quality which has brought the moving picture to the grade of excellence that it can boast of today. Time as yet has been too short to show the disappearance of all the laggards and incompetents; but it is merciless in the application of the rule.

In connection with the foregoing I shall chronicle the recent meeting of a number of prominent exhibitors of the United States in the Hotel Sherman, this city, Thursday, July 15.

The object of the meeting—which was a closed meeting—as given in the minutes kindly furnished me by Wm. Sievers, of St. Louis, by whom the meeting was called, was to effect economies for exhibitors.

The official business transacted at the meeting, as announced in the minutes, is given in the four paragraphs following:

1. By forming a corporation made up of the principal theater owners of the United States.
2. To maintain an office in New York City for the purpose of selecting pictures for use on this circuit, with proper restrictions as to their further exploitation.
3. To buy pictures when it is deemed advisable, making selections from every avenue, giving our theaters the very best productions available.
4. To arrange for the manufacture of high class photographs. Membership to be limited to individuals, firms and corporations, owning or leasing and operating theaters, and using exclusively high grade programs.

An explanatory circular letter will be sent out to leading exhibitors throughout the United States concerning membership in this corporation.

While not officially stated, I understand that no more than one member shall be admitted to the corporation from the smaller towns. Just what number shall be permitted to become members from the large cities has not been learned, nor do I believe an agreement was arrived at during this meeting. However, a meeting for permanent organization will be held in the Hotel Sherman, on the morning of August 25, to perfect plans to carry out the objects agreed on.

In all justice to the purpose and aims of this corporation of leading exhibitors throughout the country, judgment must be withheld until all the facts are known; but it is timely to remind the organizers that anything in these aims that will restrict in any manner the rights of exhibitors who are not members will be doomed to disappointment.

If the working out of these aims shall be for the good of all exhibitors and for the trade in general, then let that working out have god-speed; if not, let it spell "failure."

The following exhibitors constituted a temporary committee on membership and organization:

J. E. Bryant, Waterloo, Ia., representing northern and western Iowa; William Sievers, St. Louis, Mo., representing Missouri; Kansas and Nebraska; E. H. Hulsey, Dallas, Tex., representing Texas; Tom H. Boland, Oklahoma City, representing Oklahoma; N. H. Gordon, Boston, Mass., representing the New England States; Thomas Saxe, Milwaukee, Wis., representing Wisconsin; Thomas Furniss, Duluth, Minn., representing Minnesota; J. H. Kunsy, Detroit, Mich., representing Michigan; E. Mandelbaum, Cleveland, O., representing Ohio and western Pennsylvania; A. H. Blank, Des Moines, Ia., representing central and eastern Iowa; Aaron Jones, Chicago, Ill., representing Illinois; F. J. Rembusch, Shelbyville, Ind., representing Indiana; J. Dittmar, Louisville, Ky., representing Kentucky and Tennessee; Tom Moore, Washington, D. C., representing Washington City and Virginia; J. Eugene Pearce, New Orleans, La., representing Mississippi, Georgia, Alabama, Florida, Arkansas and Louisiana; Max Spiegel, New York City, representing New York City; M. H. Mark, New York City, representing New York State; Turner & Dahnen, San Francisco, representing the Pacific Coast, and H. A. Sims, representing Salt Lake City, Utah, Idaho and Wyoming.

It was voted that the members of the organization committee should each contribute \$50 for preliminary expenses, payable to William Sievers, New Grand Central Theater, St. Louis, Mo.

It was further agreed that each member of the organization committee shall pass on the membership in his own territory, but shall have no power to take in members not within the membership qualifications.

It was also agreed that membership for the present is entirely tentative.

E. H. Hulsey, Tom Moore, J. Eugene Pearce, Turner & Dahnen and H. A. Sims, who were not present, were represented by Wm. Sievers as proxy; Max Spiegel and M. H. Mark were represented by E. Mandelbaum as proxy.

An Appreciation of the "World."

Under the heading "Spouse Shakespeare Heard of This," Kitty Kelly, the photoplay critic of the Chicago Tribune, wrote the following article on the six-page compilation of "Books and Plays in Pictures" that appeared in the Moving Picture World in the issue of July 17:

This week, July 17, the Moving Picture World carries six about as interesting pages as are to be found in any current publication, without as well as within the pale of the movies. Their appeal is not only to the playgoer, but to the would-be fan, the literary light, the educator, the clubwoman, anybody interested in culture from any angle.

"Books and Plays in Pictures" is the heading of the compilation arranged by Margaret I. MacDonald. It analyzes into an alphabetical list of the authors, from George Ade to Emily Zola, with every letter in use except Q and X, with the titles of their productions which have been made into pictures since 1910. All kinds of authors, from Upton Sinclair to William Shakespeare, to the number of 357, have enlisted the interest of picture makers, with all kinds of productions to the number of 506.

Of these, however, a number of the subjects unrestrained by copyright have been pictured by several different firms, so the list represents perhaps a hundred more available productions. "Uncle Tom's Cabin," for instance, was done in 1910 by Thanhouser, in one part, by Vitagraph in three parts; in 1913 by Kalem in two parts, by Imp in three parts, and in 1914 by the World in five parts. There's a great opportunity to suit one's taste in measurement and maybe in management.

Again, some authors have been more favored than others by producers. Dickens, for instance, is represented by fourteen of his productions, of which there are twenty-one variations. "The Grapes of Wrath" has been gleaned only one solitary sample, "Beauty and the Beast," done into three parts by the Rex company in 1910.

The list signifies a most valuable aid for producers have strayed from Homer to Louis Joseph Vance, from Maurice Maeterlinck to Mrs. Augusta Evans. John Bunyan and Florence Barclay march along together in Pilgrimage, in company with the moderns, Mrs. Green, Victor Hugo, Mary J. Holmes, Maupassant, Carolyn Wells and others of association as singular.

As an assisting guide to organizations desiring a good picture for some special occasion this list seems to me to have a special mission. Some one said that it wouldn't help much because of the red tape bound about the booking of pictures, but if clubs and schools are earnest enough in their desire to secure certain pictures their needs will probably be accommodated by the wary exchange man. At least, this list gives an idea of what is in existence and from whom to make inquiries.

The list signifies more in its showing of how slightly touched the great field of literature has been by the cinema. Many of the things already done can be repeated with different handling and different players, and the wealth of material to be had for the thinking, and behind the day of the copyright in force. It doesn't look as though we needed very soon to depend solely on modern clap-trap.

Chicago Film Brevities.

Samuel S. Hutchinson, president of the American Film Mfg. Co., accompanied by Mrs. Hutchinson and his two sons, Hobart and Winston, left for Santa Barbara last week. The Misses Freuler, daughters of John R. Freuler, president of the Mutual Film Corporation, were also in the party. They made the trip through Montana, Washington and down the Pacific Coast to their destination, taking in the "Frisco Exposition on their way.

M. Loewenstein, owner of the Lawrence theater, 1962 Lawrence avenue, this city, called Tuesday, July 13. Mr. Loewenstein purchases this house six weeks ago from W. A. Williams. The Lawrence seats 229 and is situated in a fine residential neighborhood. Admissions of five and ten cents are charged at the Lawrence, the first price being the rule on Mondays, Wednesdays and Fridays. Ten cents is charged on the remaining days of the week, when five or six reels of the regular service of the General Film Co. and features are used. In the former case four reels of the regular service of the General Film Co. form the program.

J. L. Kemper, of the Radium Gold Fibre Screen, Inc., was seen at the Hotel Sherman one day last week. Mr. Kemper visited the city specially to establish an exclusive agency for his company. Maurice Wolf, of Chicago, was appointed Chicago representative. Mr. Kemper reported very good business for his screen, and stated that it had been installed in the Harper, 200 Century, the Panorama and other theaters in this city. Recently, Mr. Kemper, who is also interested in "Prohibition," stated that the Central Film Co. owns the state rights for Illinois only, and not for Wisconsin, Indiana and Iowa, the rights for which are owned by the Wm. H. Bell Film Corporation of this city.

H. M. Warner, secretary and treasurer of the Standard Photo-Play Distributors, Inc., was in the city Thursday, July 15, to meet Wm. L. Merrill, of Minneapolis, owner of the United Film Exchange in that city. Mr. Warner was arranging with Mr. Merrill to close the Minneapolis territory for the Standard program. The previous week Mr. Warner and Al. Lichtman, vice-president and general manager of the company, were in the city and closed for Canada, Chicago, St. Louis and Kansas City, for the Standard program. Since then they have also closed for Cincinnati, Detroit and Cleveland. Mr. Lichtman left for the Pacific Coast by way of Dallas, Saturday, July 10, to close southwestern and Pacific Coast territory.

C. R. Plough, manager of the Anti-Trust Film Exchange for Universal, this city, was seen one day last week. Mr. Plough informed me that a chain of houses has been established by Plough, Connors and Koffman, Inc., and that all the houses on the circuit are doing fine business with Universal service. The following houses are owned or controlled by the corporation: The Casino, Clark and Kinzie streets; the Alhambra, 19th and State streets; the Liberty, 3705 W. Fullerton street; the Garden, Marshfield and Lincoln avenue and the Starland, Michigan City, Ind.

The Terminal Theater Co., of which Nathan Ascher is president, leased the Cairo theater, at the southwest corner of Clark and Balmoral, from the Cairo Theater Co., one day last week. The lease is for 10 years at \$7,200 a year.

Anna Pavlova, the famous Russian dancer, is as busy as a bee these days and evenings at Sans Souci Park and the Midway Gardens. Daily she is appearing before the camera at Sans Souci in "The Dumb Girl of Portici," and up till late at nights before vast audiences in the open air Midway Gardens. Notwithstanding her strenuous life just now she professes a marked liking for working before the camera.

"The Birth of a Nation" will soon close its second record-breaking month at the Illinois theater. Present indications point that it will be the great, big financial success of the present theatrical year in Chicago. The final papers of the appeal granted the city by Judge Wm. Fenimore Cooper, were signed Saturday, July 17. Assistant Corporation Counsel Louis B. Anderson and George L. Reker secured the papers. The Appellate Court adjourned on that date, however, and will not be convened until October, so that the exhibition of the picture will go on unrestricted, in the interim, so long as no ordinances are violated. At the dedication of St. Mark's Methodist Episcopal Church, which is the largest colored church of that denomination in Chicago, last week, "The Birth of a Nation" was denounced in the sermon as being unjust in its delineation of negro character. Bishop W. F. McDowell, of Evanston, and Bishop Isaiah B. Scott, bishop of Africa, were present.

Out in the James C. King Home for Old Men, this city, "Kid" Williams, as he is affectionately called, or the Marquis De Lafayette, as he is properly known, is living. He is now 99 years old, and at the time of the Civil War was considered too old to engage in that strife; but he paid bounties to several men to fight in his place. He saw "The Birth of a Nation" the other day at the Illinois theater, and declared it one of the greatest treats of his life. The old gentleman is

a real fan of moving pictures, and takes a special delight in seeing Charlie Chaplin on the screen. Referring to Chaplin's antics, he says, "It beats all how he can do 'em. It keeps me young watchin' him."

While 800 people were viewing "The High Road" in the Criterion theater, 1220 Sedgwick street, this city, one night last week, the film in the projecting machine caught fire. Fred Gallszon, the operator, preserved his presence of mind and ran out of the steel cage, slamming the door shut behind him. The audience became exceedingly noisy in protesting the interruption, but they soon noticed smoke issuing from the operating room. They were about to rush pell-mell for the doors, when Paul Sittner, the manager, instructed them to be calm and to go out orderly, as there was no danger. No one was injured.

Jones, Linick & Schaefer, managers of the Studebaker, have completed arrangements with the Metro Pictures Corporation to show the first exclusive releases of that firm, in this city, beginning Monday, July 19. The first screen attraction of this make at the Studebaker will be "The Right of Way," adapted from Sir Gilbert Parker's story of that name, with Wm. Faversham in the leading role. On Monday, June 26, the first of the weekly releases in which Francis X. Bushman is starred, will be shown.

The La Salle, another Loop playhouse, will show moving pictures throughout the summer, beginning Monday, July 19. The opening screen attraction will be Essanay's fine six-reel feature, "The Blindness of Virtue."

"The Melting Pot" opened an indefinite run at the Fine Arts theater, Saturday, July 17. This fine feature of the Cort Film Corporation, with Walker Whiteside in the leading role, promises great success. It has been extensively advertised by Alfred Hamburger.

Arthur Herbert Sawyer, general representative of the Cort Film Corporation, has been busy as a nailer ever since he landed in Chicago, about two weeks ago. After selling the Celebrated Players Film Co. the rights for "The Melting Pot" for Illinois and Wisconsin, he began a strenuous publicity campaign. Last week he pulled on a private exhibition at the United States Naval Training Station, Great Lakes, before 800 recruits. Chaplain Thompson, of the station, gave Mr. Sawyer a flattering recommendation of the picture, saying, among other things, "A more inspiring, soul-refreshing picture story I have never seen." Friday night, July 16, the picture was shown at the Hamilton Club, one of Chicago's most select social organizations. This exhibition was engineered by Mr. Sawyer, and given under the auspices of the Chicago Evening Post. Much interest is already being taken here, Mr. Sawyer says, as to the next production by Mr. Cort. It will be a six-reel society drama, in which Mr. and Mrs. Vernon Castle are featured. Mr. Sawyer tells me he has already received some big offers on options for state rights. This picture will be ready to be shown here about August 20. On Wednesday, July 14, Mr. Sawyer went to Milwaukee and gave a private exhibition of "The Melting Pot" at the Wisconsin Hotel. On the strength of it he booked the picture at the Davidson theater for a run, to follow "The Birth of a Nation."

M. H. Hoffman, who has been manager of exchanges for Universal in New York for some time past has been appointed general manager of exchanges throughout this country and Canada. He was in Chicago all last week.

Carle Laemmle stopped over in the city Tuesday, July 20, on his way from California to New York City.

The Great Lincoln Highway from coast to coast is being scrutinized by the searching eye of the moving picture camera. Three officials from the Lincoln highway board, camera men and representatives of the Studebaker Automobile Company have been engaged in the work since the middle of May. Some magnificent scenic views have already been obtained, and the films will be educational in many respects.

FLANNERY WITH BIG FOUR.

P. J. Flannery, until recently with the New York Review, is now connected with the publicity department of the Big Four. Mr. Flannery was with the Review for the past five years, and previous to that was connected with the Brooklyn Daily Eagle. While with the Review, he conducted its motion picture section.

Moving Picture Educator

Conducted by REV. W. H. JACKSON

UNIVERSITY OF MINNESOTA SETS THE PACE!
Moving Picture and Lantern Projection included in the Summer Course of Instruction.

ONE of the most important and interesting events in the history of the educational moving picture is taking place this summer at the University of Minnesota, University Farm, where the principals of consolidated schools and graded schools throughout the state are being given an opportunity to learn how to manipulate and care for the projection machines with which most of the new consolidated schools are provided, as well as the apparatus and means for generating the current for lighting.

According to information received first hand the instruction is given in a practical way. Students dismantle machines, learn to care for the parts and study the effects of condensers, lenses and adjustments. Lectures on the conducting of the laboratory are being delivered by Prof. B. L. Newkirk to some hundred principals who are in attendance.

In view of the fact that the principals of these schools are leaders in rural social center work, and in many instances are providing regular weekly moving picture entertainments for their respective centers, and in view of the fact that the example of Minnesota and its University may be followed by other states, universities and academic institutions, the event throws an optimistic light on the future of the educational film, while the ultimate effect on the market is bound to be stimulating.

EDUCATING THE EDUCATED.

HE knows most who seeks to know more; he knows least "who knows it all," and needs to know no more.

True educators are ever searching after knowledge, especially the means of acquiring and imparting knowledge; whatever facilitates either of these ends is readily sought for or welcomed by them. The acceptance or rejection of those aids which increase learning marks the progressive or non-progressive educator; the ultra-conservative is often a hinderer of many advances. Already the adoption of the cinematographic methods of education have stamped those adopting them as among the most advanced educators of the day, both in America and Europe; the progress they have already secured adds the fruit of experience to the wise foresight of their intelligence. Strengthened by these results they are now advising all educators to avail themselves of the advantages of the universal illustrator and expositor. It may be asked, is it necessary to so advise educators, are not all sufficiently alive to the importance of the occasion? Strange to say the answer must be in the negative.

There are those educators in whose power the use of cinematography is vested and who deliberately hinder its benefits to those who could be most helped. With wisdom seemingly profound one of these gentlemen refuses to use the pictures "until they can talk," meaning, of course, the synchronized talking machine. Another equally profound "is going to wait until they are classified." Lacking adaptability himself he is a stumbling block to others. Each of these representative gentlemen believe in the benefits of swimming, no doubt, but would advise the precautionary measure of becoming adepts in the art of swimming before going into the water.

It is a pity that where educators are mere knowledge gathering machines there is not some one nearby with sufficient jolting power to cause them to see that the means of disseminating knowledge is perhaps of more importance than the mere gathering of it.

A jealous regard of the fine art of teaching in class room or lecture room should not preclude the idea of doing things a little different to what "teachers and professors always have done."

If cinematography is going to revolutionize the whole course of pedagogy educators would do wisely if they handle and not strangle the situation, and, while it is difficult to presume to teach teachers, yet "the wise seeketh knowledge" and wisdom directs and demands that that which is best, most perfect and most powerful shall have preference to the

exclusion of opinions, prejudices or established ideas. The little doors of knowledge have now become wide open gates, the trickling streams have become floods; time and distance have been annihilated so that "he who runs may read."

EDUCATIONAL FILMS CORPORATION OF AMERICA.

Being an Evolution of What Was Formerly Known as the Katherine F. Carter, Inc., Educational and Motion Picture Entertainment Bureau.
By Margaret I. MacDonald.

IN CASE the reader be misled by the wording of the subtitle, it might be well to state that Mrs. Katherine F. Carter is still the predominating spirit of this enterprising concern which has greatly enlarged and newly named itself. In other words Mrs. Carter is President of the Educational Films Corporation of America, the ambition of which is to meet the hungry demands of educators and would-be educators throughout the United States and Canada as far as is possible, with available material in the line of educational films.

It might be truthfully stated further that the aim of this corporation is directed also at uplift in the quality of moving picture entertainment, for, as in the past, they stand ready to furnish moving picture entertainments for clubs, hotels and private residences, and also to equip schools, churches and educational institutions with the necessities of moving picture projection.

The vital change in the manipulation of affairs at the Carter institution lies in a greater freedom to work and an enlargement of their distribution area through the acquisition of capital adequate to the needs of such a concern, as well as an extensive addition to their library of educational films. Mrs. Carter will also keep an eye open for refined comedies and worthy feature productions in order to be able to supply such institutions as stated above with entertaining films suitable for exhibition before children, as well as adults. In fact the child side of the question is to be given special attention by Mrs. Carter.

From a limited number of exchanges located at central points throughout the country it is the intention of the Educational Films Corporation of America to distribute the contents of their library in an intelligent and efficient manner, bringing themselves in touch with exhibitors, churches, educational institutions, etc., within the radius of each exchange through the distribution of their literature on the subject, and by otherwise appropriate and timely advertising. These exchanges are expected to be established and in working order in the course of a month or so.

It may not be generally known that a cameraman is now, and has been for some time past, employed by this company in photographing portions of our own land that have not been photographed before. The result of his efforts will be known as "American Vacation Pictures." One of these entitled "When the Mountains Call," was given an extensive review in the columns of this magazine a short time ago.

It may not be an altogether irrational belief that the education of the exhibiting public with regard to the extent of production of the educational film, the where and how of obtaining it, as well as its proper use and presentation, has been sadly neglected in favor of the merely entertaining film which has been, and will doubtless continue to be of vastly more importance to the manufacturer from a financial point of view for some time to come. Nevertheless, inquiries which reach the Moving Picture World from time to time bear evidence that there is more truth than fiction in the statement that propaganda on this end of the business has been neglected to a very large extent.

Entering the large field at this time with plenty of enthusiasm and new ideas on the matter of attacking the market, the success of Mrs. Carter and her business associates in the valuable work which they have begun is a foregone conclusion. And we are sure that we are voicing the sentiments of educators throughout the country when we wish them a patronage worthy of the undertaking.

PROF. R. L. GARNER INTERESTED IN EDUCATIONAL MOVING PICTURES.

PROF. R. L. GARNER, who enjoys a world-wide reputation as an authority of the wild animals of tropical Africa, is one of the latest and most valuable additions to the ranks of educators now taking an especial interest in the possibilities of the moving picture in relation to the special lines of those studies in which they have excelled.

No doubt Prof. Garner is best known as the greatest authority on anthropoid apes, as in the study of these animals he spent eleven years at one time in Africa living for weeks in the jungle protected from dangers by a cage he specially constructed, the report of which has become historic. During the last twenty-three years Prof. Garner has spent upward of twenty years in Africa, having made seven journeys there in that time. It is not very widely known that the famous gorilla in the New York Bronx Zoo, which has lived longer in captivity than any other specimen, was brought especially from Africa by Prof. Garner, in the face of much doubt by scientists that such a thing was possible. Perhaps no American is better acquainted with Central Africa, he being familiar with topography, fauna and flora, as well as the native resources, language and institutions of the inhabitants. These studies which have become the subjects of lectures delivered before the leading educational institutions in England and America, have made the name of Prof. Garner familiar as an authority.

We understand there is a probability that Prof. Garner may again visit Africa for the especial purpose of securing films of those scenes and animal habits with which he is so familiar. If, fortunately he does so, we may be assured of a series of educational pictures superior in a class by themselves which will be of exceeding great value. Should he undertake this effort we wish him every success.

British Notes

THROUGH the first consignment of copies of the Johnson-Willard fight film for Great Britain being lost on the Lusitania, the original track show dated for a month ago was not held until last week, when the first unspooling of the film, from which America appears to be deprived, took place at the Shaftesbury Pavilion. A number of celebrities in the sporting world were present, including Johnson himself. The photography was the subject of openly expressed admiration all around and Mr. E. Weil, who is handling the film on this side, predicts heavy bookings. So far no objection has been raised to its exhibition and it starts its career next week as a star attraction on Moss' Empire theaters, a circuit of vaudeville houses.

The intervention of Italy into the war has been productive, among other things, of a crop of rumors concerning the intentions of Italian manufacturers of moving picture films. An indiscreet gossip has been kind enough to flutter into the Gerrard street dovecotes with information of a general migration to America, and although this—with the single exception of the Itala Company—is as pure a fabrication as ever perpetrated it has been sufficient to warrant official contradiction. Furthermore, two Italian companies are even guaranteeing delivery of their releases in Great Britain.

The first topical film of manoeuvres in the Dardanelles is to hand this week from the operators of the Gaumont Company. Naval operations are depicted with an air of genuine reality, and one scene shows the battleship "Goliath" shortly before she was torpedoed.

The renewed invasion of the countryside by comedians of the type of Chaplin, Ritchie and other personified parodies of the American dude has encouraged the Homeland Production Company of Gerrard street to venture into the arena with a series of feature comedies with the vaudeville humorist, Billy Merson, in the lead. Rejoicing under the sobriquet "Kine-Billy," he starts his screen career in a fortnight's time with a "Spanish Love Spasm."

A famous song of bygone days was "My Old Dutch," which Mr. Albert Chevalier scored effectively with in the Metropolitan. This song, fashioned to the requirements of the ideographer, has made a pretty specimen of sentiment in celluloid, and under the auspices of the Ideal Film Renting Company is down for early release. Chevalier himself takes the lead with Florence Turner as his "old Dutch," and throughout the length of the film the acting leaves nothing for the lovers of pathos to desire. Larry Trimble is the producer and it should be sufficient to say that this is regarded as his best work in this country.

Although no definite announcement has been made upon the subject and a general desire among those concerned to keep it dark is more or less manifest, it is a well-known fact that the Northcliffe publications, the English countertype to the Hearst series in America, are extensively interested in the recently established Regal Film Company of London. A large modern studio in Hammersmith is already in service for the production mainly of serial films of stories to be run in the respective publications of Lord Northcliffe concurrently with their appearance on the screen. Big things are promised from both sides as soon as the company settles down to a normal schedule of working. The first picture, "His Little Lordship," will be ready in the autumn.

J. B. SUTCLIFFE.

Nitra Frazer

NITRA FRAZER, who has become identified with Vitagraph Comedies, in which Wally Van (Cutey) directs and plays the male leads, was christened Anitra Frazer MacTavish. When it was suggested she adopt a name just as pleasing and one not quite so long, she simply dropped the letter "A" from her given name and eliminated her surname. As Nitra Frazer, she became known all over the country as one of the best light comedy comedienne.

Miss Frazer was born on De Kalb Avenue, in Brooklyn, New York, on April 21st, 1892, and although of a decided

Scotch caste of features, a heritage from her father, is a thorough American. Her father, William Caruth MacTavish, was born in Mt. Saint Vincent, West Indies, and was British Consul of the Islands during the year 1847.

It was Miss Frazer's good fortune to be selected as a member of De Wolf Hopper's Company in "The Pied Piper of Hamelin," from which she graduated to "The Jolly Bachelors." It was during the latter engagement she was really "discovered" by Verba and Leuscher and given an important part in "The Spring Maid."



Nitra Frazer.

Miss Frazer, like numbers of professional people, whose time during the summer hung heavy on their hands, essayed a trial of the moving pictures. Also like a number of other professionals, she became enamoured of pictures and decided to remain. The Vitagraph Company was nearest Miss Frazer's home and quite naturally she applied to the company at Flatbush, the heads of which accepted her without question. Her screen debut was a decided success and she was enrolled as a stock member to play leads with Wally Van. Among the principal pictures in which Miss Frazer has appeared: "The Man Behind the Door," "Love, Snow and Ice," "The Cutey Series," "The Serpent's Tooth," "Welcome to Bohemia" and "Cutey Fortune Hunting," in which Miss Frazer was featured, are the most important.

EDWIN STEVENS JOINS UNIVERSAL.

Edwin Stevens, the latest acquisition of the Universal for their regular program, is perhaps one of the best-known character actors in America. He has appeared with success in every branch of the theatrical profession, including drama, musical comedy and vaudeville, and now makes his debut for the screen as a Universal star. He will be remembered as "The Devil" in the popular Molnar play of that name, produced at the Garden Theatre by Henry W. Savage, where the production had a long, successful run. The play in which Mr. Stevens will star for the Universal has as yet not been decided, but several strong plays are under consideration and an announcement will be made shortly.

The Big U organization are adding well-known names to their long list of celebrities which will appear on their program from time to time and that of Edwin Stevens is one they are very proud of.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Don't Do It.

EVIDENTLY exhibitors believe that the public likes to be humbugged any old way. When Barnum wrote that revered phrase, he had in mind a clever sell; something that would take the sting out of the sting. He did not mean that the public wanted downright and deliberate falsehoods.

Many exhibitors are using Keystone Chaplins stripped with an "Essanay presents" because the public knows that Chaplin has gone over to the Essanay company. If they know that, they'll know it's a year old Keystone. If they know that, they'll know how to believe the exhibitor in future. It is unfair to Essanay to present old films under their names. It does not matter whether these Keystone be good or bad. It is not a question of quality but of credit.

Jinquins.

James C. Quinn likes the P. T. O. advertisement, apparently, since his newest for the Isla, Los Angeles, is built on those lines. It is a white strip, printed in blue, and folded. The back reads "go around to the front," and the front merely reads

READ THIS QUICK.

Then grab your hat and—

you turn to the inside page and find
hurry right over to hurry right over to the Isis theater for the following reasons

the reasons being the week's program. Mr. Quinn likes Pen Print, both light and bold, and it certainly gives an attractive and odd looking job. The trouble is that you need a twelve point to set an eight point affect since the ascenders and descenders are so long.

Mr. Quinn is doing some capital work for the Isis. He has the faculty of getting up novelties that do not cost much and are worth more than they cost. Too often the cost of the novelty is in excess of its value.

Mostly Good.

W. H. Seltzer, of the Princess, Fargo, N. D., sends in some press work, most of which is good. He ran "The Nigger" for example, and picked up the fact that the picture showed the executive musician at Atlanta, in the public eye at the moment because of the Frank case. But he ran the fact in eight point instead of 18 point, though there was plenty of room. The entire advertisement is weak to that it tries to tell too much for the room they have. Newspaper staff should either be one single fact in an eight point paragraph backed up by statistics, or it should be an harmonious arrangement of large type, easily read. Mr. Seltzer knows how to do it, as two other advertisements show; one for "The Nigger," a quarter page, and another for "The Christian," the latter taking a full page, with a large rule cross for the attraction. Most exhibitors have used the cross for their Christian advertisements, and mostly it has worked out well. This sample is unusually good.

More importantly, he backs up his advertising with smartly written press notice. One of his press stunts was to invite the clergy to see "The Christian" as his guests. This paragraph from a letter from the Rev. W. Newton Ward, of St. John's Episcopal Church, Fargo, can be used with good effect by others, not for the "Christian" alone, but for the comment on pictures in general.

I wish to thank you for the kind invitation and letter inviting me to see the play called "The Christian" at your theater last week. I wish others who went along with me enjoyed the play very much, and congratulate you on obtaining such a good film with such good moral teaching. I wish it were possible for you to obtain many such films with good moral teachings such as the above, and I am sure that you would have just as many attend, if not more, than when you have films without any lesson whatsoever. Yet I do not mean that you should not have comic pictures once in a while, I must say that I do enjoy them also so long as there is nothing vulgar about them.

In writing you this, I feel sure that I voice the sentiment of the clergy. The church is not against moving pictures, at least the Episcopal church is not, for the people must have amusement, but the church is against plays and pictures which appeal to the baser self, or to sensuality. Of course the church is against Sunday shows, and I am glad that they are not allowed in Fargo on Sunday.

The Church is against Sunday picture shows of a general sort, but if exhibitors would make more of an effort to get the better class of pictures for that day, the clergy probably would not object.

One of the grave errors that the exhibitors are making is their intolerance of the educational, the scenic and the industrial.

Again!

W. E. De Croteau, of the Auditorium, Taunton, Mass., sends in an invitation to attend the inauguration of the Paramount service. It is not only printed in Old English, but in a small size, mostly, and on a paper mottled yellow and cream. If Mr. De Croteau will go down

to some regular printer and force him to show samples of "shaded" letters, he'll never again believe that O. E. is the only thing for invitations.

A well worded announcement in regular type accompanies the invitation. Possibly the "You are invited" will lead recipients to decipher the rest of the invitation.

Stock should be white or a solid tint and for invitations only dead white paper or card should be used. Deckled or serrated edges should be taboo and a mottled stock is never attractive. Mr. De Croteau can write good advertisements, but his printer betrays his confidence in stock and type.

A New Contest.

J. A. Goldstein, of the Lumber, Niagara Falls, has a new idea for getting his program advertisements read. Instead of the common missing word or misspelled word, he has words in different advertisements from which a letter has been dropped. These letters form a word and the prizes are awarded to those who find the word. We have always believed that the first misspelled word contest was invented to cover up bad composition or ignorance. This sounds more like a real contest and less like an excuse.

Mr. Goldstein has his work done by the job department of a local paper and gets press work in the sheet on the strength of it. Like many others he sees part of the issue for door knobs and the rest for house use.

And lastly he says he hopes to improve on the grade of paper used. This really is not necessary. No one puts a four cent stamp on a two cent letter and the paper used seems to be good enough.

Wrong Town.

Harry J. Leland, of the Strand, Woodland, Calif., writes:

In your issue of last week an announcement card of the Strand Theater, Sacramento, Calif., was rightly censored, but the Strand Theater, Sacramento, was made the goal for the aim of the writer caused by the omission of the name of our little town, viz.—Woodland, Calif.

The Strand in Sacramento, owned and managed by W. S. Webster is one of the finest photoplay houses on the coast and the advertising put out by Mr. Webster has never been criticized for its cheapness, so if you will kindly correct this matter, I will appreciate it.

I must confess that I was not very proud of that announcement card, but there was a reason for its cheapness, that would take too much space to explain, but it was not a matter of economy.

I take much interest in your column and have gleaned some excellent ideas, as note enclosure, but I have improved a little on it, by adding the word "Handbag" thus considering the ladies.

I am pleased to state that business is very fine and we really have a classy little house and I will try to make that "hardly good" announcement, my last sin.

This merely backs up what we preached so often, that the name of the town should appear on every piece of paper used. It is not important, perhaps, and yet it is very simple. Here was one card that was sent out. Only a few of them, perhaps, got out of Woodland, but there was nothing to show that the theater was in Woodland and not in Sacramento. Print the name of town and state on all your matter. If you do not, if you are good enough to send in material, please state this clearly on the matter and not on the postmark.

The first thing that struck us in Mr. Leland's new submission was the word to which he called attention in his letter. His was a "Handbag and Vest Pocket" program. This program is printed on a brick red stock. It is good stock, but a stronger impression should have been used to get a better black. Be careful in printing on red that the black is intense or the text will partly sink into the paper. Here the value of a coarse screen cut is almost wholly lost.

Outside of its color the only thing we do not like about the program is the underlining:

Charlie Chaplin and the Diamond
From the Sky, every Thursday.

They run a Chaplin every day, but the fact should not be permitted to detract from the prominence of the underline. It should have read

The Diamond from the Sky
Every Thursday.

Also a Chapin Comedy.

The Chapin is generally known to be a permanent feature. It is not as important in the underlining as the serial. With the arrangement neither gets the proper showing.

'Ray for Ruffner!

Bully for Ralph Ruffner, of the Liberty, Spokane. Listen to himself talk:

It was a very strange coincidence that the article on Spokane's new theater, THE LIBERTY, should appear right opposite to the one in your department concerning increased prices and my experience in that line, but such was the case in your issue of May 8th.

Since leaving Carpenter's territory we have been trying to line up a few new wrinkles in advertising, with the result that the enclosed folder is representative of one of my attempts.

This thing of trying to sell people education and instruction along with amusement is not an easy thing to do. I am strong for subjects from which I can learn anything new; I know there are several thousand specimens just like myself, and if I could get them organized it would be an easy matter to count on their attendance whenever we had anything worth while in that line. I was told upon my arrival here that the town was keen for weeklies, for travelogues, scientific subjects and the like, so I looked around for some good ones. Remembered reading of the two Edison releases, "MAKING PAPER MONEY" and "THE MAKING OF GREAT GUNS FOR NAVY AND COAST DEFENSE" and upon placing order, these two were shipped to us from Los Angeles. Got out the little folder, made good distribution and awaited results. All day long our phone was kept busy answering inquiries, and I know there were a lot of people here who were really interested and had paid their money to see just these two subjects. Anytime one can play up a slight reel educational over a five reel feature and get away with it, believe they have accomplished something unusual, especially in this day of heavy problem plays and much-becomed sensationalism. There is nothing new under the sun; distribution of these little folders represents nothing new or untried, but for my own satisfaction. I have proven that there are a few people who will come in to see a good educational, when the average feature (that much abused word) would not appeal.

Think this letter over and ask yourself if you are not wrong in your belief that people do not care for educational subjects. You may not, but you pay nothing to see the show. Consult the wishes of the man who does.

The other night we sat in a boardwalk theater at Atlantic City with A. D. Hotelling, who produces the Hillie Reeves comedies, and there was one of his pictures on the screen. When it was done we rose, thinking he would want to go, but he pulled us into the seat again. "There's a Heart-Selig Weekly coming," he explained. He was interested in that and wanted to wait. He knew something besides photoplays. It is the same with most persons. More than that, many persons would come even to see one of this class of pictures. Perhaps you have trouble making your four reel feature a hit. Mr. Ruffner scores with an educational-plus advertisement.

The folder is gray paper printed in black. The cover reads merely "What do you know about making money. There is no imprint of the house to detract from the question. Inside it reads so well that we are giving the text for the benefit of others. If the copy is used Walla Walla should be replaced by the name of a nearer Penitentiary.

WHAT DO YOU KNOW ABOUT MAKING MONEY?

A terse question with a double meaning. We might ask that same question of Carnegie, Rockefeller and other notables. Their replies would make interesting reading. The same question applied to certain inmates of Walla Walla would bring forth the evidence that even THEY did not know a whole lot about it. You have read of expenditures reaching into the millions so often that the expression "MILLIONS" carries as much weight as the word "and." Where does all the money come from? Who produces it? How is it produced? What makes money?

YOU MAY KNOW HOW TO MAKE MONEY

BUT YOU DO NOT KNOW
HOW MONEY IS MADE!

THE LIBERTY WILL SHOW YOU!

For we believe there are many thousands of eager minds willing to absorb dependable information, and for that reason we are backing up our judgment by reaching out and securing a variety of films that would not reach Spokane under ordinary conditions. Our first offering is "THE MAKING OF MONEY," produced under the personal supervision of the United States Treasury Department at Washington.

We will show you SIXTY-SIX MILLION DOLLARS all in one pile; you will see FIVE MILLION DOLLARS destroyed right before your eyes simply because it does not happen to please the fancy of a corpulent servant of Uncle Sam. Just date yourself for THE LIBERTY on Sunday, Monday or Tuesday, June 6-7-8 and we will prove that you know very little of HOW MONEY IS MADE. Uncle Sam's second edition of reliable information for his children will be presented for four days commencing Wednesday, June 9th. THE MAKING OF GREAT NAVAL GUNS AT THE WATERLOO (N. Y.) ARSENAL.

VARIETY IS THE SPICE OF LIFE
KNOWLEDGE IS POWER
BOTH ARE ALWAYS ON TAP AT
THE LIBERTY.

If you apologize when you have an educational or scenic, they will be held in contempt, but if you play them up you'll make them

valued. It can be overdone, of course, but a single one these a week may lead you to the next. Read Mr. Ruffner's letter again before you go on to the next paragraph.

Sidelines.

The Victor, Abbeville, La., gets out a Hennegan cover for "Who Pays?" and up and down the sides runs such lines as these:

"How strong are a man's scruples when attracted against his interest?"

"Has the 'straight and narrow path' a traction monopoly to the Pearly Gates?"

They are odd enough to make readers and if the lines are regularly used people will come to look for them, and then read the full announcement. On the back page the days should have been dated. Multiple should not be announced as "2r." but as "in two parts."

On Postals.

The Opera House, Cohoes, N. Y. used a postcard program. It tells attractively of the coming films, but weakens our confidence by adding that "This theater has the unique distinction of being the coolest in the entire State." It's a good thing that the State referred to is not Missouri. Such a sweeping statement is not helpful. It does not sound true. It burts the entire announcement.

There are Others.

The Circle Theater is also located in Easton, Pa., some of the active Third Street. They have come out with a weekly program publication that looks very nice until we come to an issue in yellow printed with blue. That is all right for posters but not for papers.

If the yellow stock and to be used, it should have been printed in white. One mistake they make is in keeping the program down by not framing it. The first page is all reading, but the other three pages carry the program framed in advertising. They should frame the program with six point rule, a light twelve point border or a heavy six point border. Then, too, the days should be dated. It costs no more and it saves looking to the heading to find which Wednesday a certain attraction plays.

It is remarkable that most new advertisers should think that one date should carry an entire seven days.

The front page should carry a skeleton program for the week. Then the details should be given in the succeeding pages, even though a couple of advertisements have to be taken out. We presume that the first idea of a program is properly to advertise a house. The tradesman has only second call.

The smaller body type should be used for stories and should always be used. They use eight or ten point according to the amount of copy they have. A publication should be uniform where the general advertising may be as varied as one may wish.

A little attention to the general graphical appearance of the paper will make for a considerable improvement. The weekly program for the first page, the dated days and the framed program spaces should be used at once.

A General Editor,

Arthur Plato, who designs and makes a great many of the advertising nerettes for the Universal as well as other companies and who has made theatrical advertising novelties since time immemorial, sends in a dummy for a house program that he proposes printing for those who do not know how to get out a sheet or who find it cheaper to have the work done by another. It is not a ready print program. It is simply a paper printed for you end by your direction, plus unusual facilities for getting the necessary material for subject matter. The only fault we have to find with the idea are that he wants to print at least three thousand a week, and uses a coated paper instead of a more lasting stock. It is the best idea in individual program service we have seen.

Precisely.

J. W. Brighton, of the Morrell Club, Morrell, Ariz., writes:

Your Moving Picture World is a regular Encyclopedia for all engaged in the motion picture business, and I don't know what we would do without it. I enclose you one of my weekly Bulletins that will show you what class of pictures are being shown in a copper mining camp in sunny Arizona.

That is precisely what an issue of this paper is: an encyclopedia of the business. The trouble is, that some do not realize that with this paper and a film service they need no other outside aid. They do not get from the paper all the help that is there and to which they are entitled.

From the letter head we imagine that the theater is a part of the club scheme; perhaps a club maintained for the miners. In any event, they offer all of the big features at prices ranging from ten to twenty cents, the admission for each night being stated.

The issue is a four page, 3 1/2 by 8 inches, three days to the page. The film is described briefly but interestingly, and the composition is good, as is the press work. It may be a mining town, but they have a printer there. They use all of the big features and use them before they are worn out.

Tee Hee!

We've caught George Editor Carpenter asleep at last! He gives, in the last Real Reels, a column editorial on the farmer's matinee just discovered by one of the Montana editors. It is one of the best schemes ever devised for the farmers, the merchants and the exhibitor alike. But Mr. Carpenter is entitled to a slip-up now and then.

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticized, neither or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is enclosed.

Tortured Tales.

NOTHING is more irritating than a story in which the very essence of the story is dependent upon the distortion of natural action. Exaggeration and burlesque are permissible in frankly farcical comedies, but dramatic themes should not be made into burlesque. Yesterday we looked in at two photoplay theaters. We came home cross. In a three-reel story the heroine was being pursued by Zulus. She arrived at the seashore and there was a large steamer in the offing. So they went out a small boat and took her aboard and steamed right away for America without delay. They picked her up with the binoculars, but as soon as she got aboard they put the glasses back into the case and then the shore for further refugees. Perhaps, as in the case of a recent serial, the ship was half an hour late on a four thousand mile journey.

Then we saw a three-reel subject. There had been trouble at a plant. The food was bad and better was promised for supper. They didn't telephone into town. The boss ordered a man to ride into town in the car and bring the stuff out. He didn't. So there was a fight that lasted all night. Then a man went for help. Did he run for the nearest telephone? He did not, gentle reader, he ran all the way into town and then, instead of going to the sheriff, he went to the man who had been sent for the food.

Once more, this time in four reels. A jockey is abducted that his mount may be ridden by a crook. His name is taken off the jockey book and the name of another substituted. At the last moment he rushes in, gets into the silks, mounts and rides. "The owner is not in the paddock and he listens to the trainer talk through the neck of the horse, that he may not be recognized. He does not weigh in or out, no explanation is made to the judges, yet the race seems to start."

In each of these stories there was at least one fault that spoiled the story for the spectator of average intelligence. In each, persons acted so utterly at variance with all common sense, that there was a feeling of irritation rather than of interest. It is just as easy to change the scheme of things and make the characters act naturally. It must be done if the pictures are to be raised to the proper standard.

These are all multiple reels upon which large sums of money have been spent. Would it not have been better to have spent other hundred or two on technique to get the story straight? These were all written or edited by staff men. It looks as though there will be a demand presently for better staff men.

Ones and Fours.

One inquirer voices the unasked question of many when he writes: "What is the use of learning to write one-reel stories when the demand seems to be for three and four-reel ideas?"

The answer is that presently manufacturers will come to realize that good one-reel stories are what a lot of people prefer. Not one six-reeler in fifty really holds the interest to the end. Few four reels hold the suspense to the finish. Two-reel stories are merely one-reel ideas told in two thousand feet, as a rule. The original success of the motion picture was based on its brief completeness. Many persons keep away from the theater showing long features. In time the theaters will split and some will devote themselves to features and others with single reels to what a two-reel or a headliner.

About that time it is going to be handy to be able to condense a real story into a reel. It is much easier to write two reels of action to one reel of ideas. Almost any average writer can do that. It takes the master workman to condense the idea into the shorter length and retain the strength of his story. Look at the Biograph releases.

The Call.

The serious business of photoplay writing is not the result of impulse. It is the answer to a message from within. The women who write that she passed a studio and so she thought she would write a play send it in but the same chance as the man who writes: "I am all there is good money in writting photoplays. Please send me the formulae."

That is not the way the good ones start.

Broken Action.

The most direct action is generally the smoothest story, but the break is so useful and so generally necessary, that it is well to provide for some cutting in. If directors followed the author's script exactly as written, then there would be less necessity for breaking, but it is seldom that a script is produced precisely as written, even

when the story is done or reconstructed by the director's own staff writer. As a result the action is sometimes badly mixed and the fact does not become apparent until it is necessary to join the narrative. Then it may be found that an interpolation brings two scenes in the same set in succession, or that an elimination brings the same result. Then comes a leader to bridge the jump, whereas if there were some side action to cut into a scene might be broken.

Of course a director should not start work until he has a script he can follow absolutely, but what should be and what is are two very different things, and so the writer who will adapt himself to circumstances and try to provide against the results of meddling.

Until we have scripts that are produced as written, we shall have few good stories. This does not mean that the script as written must be the work of the original author. It may be necessary to reconstruct, but the reconstruction by a competent writer and the pulling in pieces in the field by the director are two different matters.

Traveling.

One writer asks how to travel. It is a little late in the summer to tell about a traveling kit, but the question may interest others. Our own equipment is about as simple and efficient as we know. It consists of a box for the typewriter and another box for paper. The last is a strong box of pine with metal protection for the corners and a hinged front. It is just large enough to contain one of the cloth covered paper cabinets with six drawers that can be had from almost any stationer. This gives a drawer space for first and second sheets, carbon, letter heads, envelopes and sundries. The cabinet can be taken out of its case and set on top, and the machine is set on top of its own traveling case, making a low desk that can be worked with any average chair with entire comfort.

The typewriter case is merely the shipping case sent with the machine, but more strongly braced, hinged and provided with padlocks. If ordered at the same time two or more locks may be had to work from the same key, which is a great convenience.

With such an outfit packing or unpacking is a matter of ten minutes, and it can be expressed as a lot shipment at the cost of a single piece of equal weight.

Following Up.

Several stories have lately come to a certain company with a letter that reads more or less to the effect that the writer has noticed that the company is specializing in pictures made from first and second sheets and feels certain that the enclosed will be just in their line.

The writer does not know that the company has moved from the south to escape the heat and that it will not return for several months. He sends the screened picture and dashes off a story that probably no one else can possibly use on the off chance that his guess is correct. Guesses made on so slight a foundation seldom are correct.

Synopsis Only.

In spite of the fact that some companies advertise that they will buy a synopsis for practically the same price as the full script, few of them do, and many do not even pay full price. One company, paying about \$50 a reel for scripts, offers from ten to twenty dollars per reel for synopses. Naturally the editor feels that the synopsis alone should not be worth as much as a full script and he guides his price by the work done and not by the idea offered. He does not realize that the average person competent to think an idea is competent to develop the script and that the really conscientious writer actually does write the script of action first and the synopsis from that in order to do the work properly.

Few practiced hands write the synopsis first. Many find that they cannot. All find the synopsis to be better when they have made the action complete and see precisely what they have. Even where the editor is absolutely honest in his intent, the synopsis only is a gold brick sent for the real writer and the sooner the writers are required to submit full scripts and sell full scripts, the sooner will there come into existence real writers and not literary tipsters.

Plot Germs.

Franklin Hall offers his ideas on plotting. He writes:

Having been a newspaper man, a writer of plays and a member of the theatrical profession for thirty years, I am tempted to make a few criticisms on photoplay writing. I have written a few in which my literary experience has impressed me with their lack of merit. And I have written others which I believe to be unusually good. My large experience in dramatic art has aided me to come to this conclusion: No one has been able to read a drama and decide positively that it will be a success if produced. Is it not possible that the same holds good with photoplays?

In my study of many works on the technique of photoplay construction many terms are erroneously used and quite confusing to the amateur. Plots and plot-germs, incidents and themes are used without any consideration for their meaning. Story building has its mechanical side as well as the imaginative. One cannot write a classic any more and hope to sell it. We cannot stand with our hands in our pockets and wade around with our characters, discussing with them the subject of our story, as the older writers were wont to do. Every touch must be according to the dictates of authority. There is technique of form which any one can learn. And there is technique in constructing your theme into dramatic action, suspense, interest, surprise and beauty of polish which only those who possess inspiration the ardor of a gifted imagination can hope to accomplish. There is technique in telling the story. But it is the GRAND IDEA, the new and beautiful THOUGHT we must all strive for. Plot defined is: First—To your story which is mechanical and easily attained. It is a

simple diagram, beginning with locality, and settings, introduction of characters, introductory incidents leading up to the main incident, and a simple around the little germ of the story, the development of plot, the crisis and ultimate climax.

PLOTS, THEMES and GERMS have their important places in the story. But it is the GRAND IDEA, the new and beautiful THOUGHT we must all strive for. First defined—First—To conceive, a secret plan to accomplish some questionable purpose. Second—A series of incidents forming a skeleton of a story. How often we hear of "The plotless play." How absurd! The ever present triangle, two men and a woman planning for or against each other is the plot. Who not express them then as weak plots, good plots and strong plots? The theme is full of plots.

The theme of the story is the least consequential. There are only four—LOVE, HUNGER, DEATH and IDENTITY. No one having literary aspirations, to my knowledge, has disputed this. Perhaps in the far distant future there will arise a greater mind than theirs to confute it. Theme is the subject of your story the handling of which, as one writer has expressed it, is to give it a new and different twist. You must be original in your development. How often we read some criticism by one who ought to know better, "The theme is old and worn out." It is this carelessness that does harm. Where many of us make mistakes in the introduction of trite incidents, trite ideas, the overworked saloon gamblers, the exchanged infants, the foreclosed mortgages, and a thousand other incidents that we see so often.

Says She Doesn't.

The GERM of a story is the simplest part of it, yet no story is complete without it; but it is NOT the idea nor the beautiful thought as some writers care to suggest. It is the primary source of a story. It only suggests the ideas. It can be any object that will cause a change of circumstance in the action of the play. It may give a clue to unravel a mystery or discover a crime. It is the link which joins the chain of circumstance and reveals facts where wealth and position are attained. It may suggest a grand idea, create in the mind, where imagination is rampant, a hundred beautiful thoughts. It might be a scrap of paper with a line of writing, a broken shell bracelet, a bauble, a flower, a broken wheel or a punctured tire. A fallen leaf was the germ that suggested to Sir Isaac Newton the great law of gravitation. A window in the top of Bunker Hill monument was the germ that suggested the sewing machine needle. A single germ may suggest a thought which will lead into other greater thoughts. It possesses true literary value and when you have completed your story you will be surprised to find the original one is entirely eliminated. With the inspiration of a literary imagination you begin with a thought and before you have gone far the story will write itself for you, you can't help yourself.

If you will dissect a seed you will find within the germ of the tree. It may be but a small part of the kernel; merely a speck that must be placed under the microscope to discover its identity, but it will always be found. If properly nurtured it will grow into the plant, but the germ is anything but suggestive of the product.

It is the same way with the plot germ. The germ is not the plot but the thought from which the plot starts. It is not, as Mr. Hall points out, the idea of the plot, but the idea behind the idea of the plot, the idea from which the plot idea sprang. The germ is developed into the idea and the idea is developed into plot, precisely as the germ within a seed expands into a seedling, and so, by degrees, it expands into the noble growth. An acorn is an oak tree in embryo, but in embryo only, and it is an error to assume that either the germ or the seedling is the oak any more than that the germ or the idea developed from the germ is the plot.

As to the misuse of technical terms. It would seem that the fewer of these used the better. It would also seem that the less one knows of the terms the greater the use and misuse of them. It is simple to say that the germ of the action should be played in the proper acts or the proper time than to remark that the dramatic utilities must be preserved.

In this regard we are one with Professor Neal who in his *Short Stories in the Making* says his work with the statement that he is seeking to make smooth the path for the beginner rather than to produce a work that shall be the admiration of the arduous. Too many writers use jargon to cover their mental deficiencies.

To All of Which, Amen!

Mrs. Russell writes that we are in error in saying that she does revision work. This statement appeared on her early circulars and we are glad that this is so, for we quite agree with Mrs. Russell when she says, referring to her work with a clearing house:

I have taken this stand because I learned through my long experience with the C. H. that no writer ever succeeds who is unwilling to put his name to another person's work. I rewrote hundreds of stories with the C. H., many of them selling only because of the material I had added. I cannot recall one who sold thus, who ever turned out a salable play by himself, while, on the other hand, those who profited by criticisms but who did the writing themselves became sure enough writers, in many cases.

The lazy, the incompetent, the dishonorable we have always with us. These are quite willing to pay a good sum to have some one write a story to which they can attach their names. I don't believe in encouraging that kind of dishonesty and self-delusion. Moreover, I prefer to give my services to the really ambitious who need a hand over a rough place but who can stand on their own feet when they get across. Therefore, Q. K. D. I do not revise.

To all of which, Amen!

No writer was ever developed by letting another author do his work. He cannot develop his ability save through his own personal labor. To offer aids to sales is to offer something that cannot be delivered. Mrs. Russell knows this. She knows, too, that to encourage the novice to a false feeling of success is to do harm. Therefore she offers but criticism which is helpful only in the degree in which the critic is capable. Mrs. Russell is, we believe, unusually competent.

Addresses.

Be careful of the manner in which you address your return envelope. If you want your script sent where it may be sent, do not address it "city" even if you live in the town with the studio. The director having your script may move into the field and not notice the lack of address.

Some do not even do that much, but send a stamped but undressed envelope to the address to be obtained from the letter. If the letter is lost, and generally it is not saved, the script is lost as well, or at least held until the author queries.

You may think that you do this properly, but do you, *always*?

In Sections.

In writing action it is well to remember that each scene is a unit and to write it as such, even where two or more may be played as one under favorable conditions. A recent story gave this layout:

10—Street showing side yard. Poor quarter. Potter enters—enters yard.

11—Yard as above—Nora on—Potter enters—Nora enters—enters house.

Later on another character comes along the street, enters the yard and steals a shirt from the line.

It happened that a yard was obtained with a clothes line so close to the fence that the two scenes could be played as one, the character coming on, climbing the fence and stealing the shirt, all in one scene.

At a glance it would seem that in any event this scene should have been written in the latter manner. In point of fact it is the logical development, but the split action proved of technique that continued. It might not have been possible to get the fence and yard in combination, or to have gotten the fence and the clothes line close enough to the fence. Giving each action its scene number makes it possible to play as two scenes, perhaps a mile apart, or one continuous scene.

Enthusiasm.

If you do not like your story yourself, it is foolish to expect that editors and producers will feel an enthusiasm you do not share. If you have a theme that you know should be good but which you feel is not, write it, that you may get a record of the business and development, but do not attempt to sell it until such a time as you can write it over again with a proper feeling of enthusiasm. It is in this detail that the work of the free lance writer can rise superior to the more perfunctory work of the studio man. The free lance cannot hope to approach the staff writer in the amount of technique that he can give, but he can equal him in that particular studio is still more difficult. In routine, then, the free lance is at a very decided disadvantage. He can hope to appeal only through the superior merit of the plot idea and the enthusiasm of his development.

The word may seem to be misused here, but it is not. A script may be developed with enthusiasm. The author's engrossment in his idea may be such that he gives to the run of action a spontaneity that cold technique alone never can give. The staff arranger, performing set duties, may bring to his work a variety of technique that will make an interesting picture. He may avail himself of the countless tricks of the trade to get effects. He may do through this trickery what the free lance may gain through interest in the story. Of the two, the inspirational development, when good, is to be preferred. The trouble is that so few stories come outside sources are written with enthusiasm. It is necessary to hold to the studio writer for the general run of stuff. The free lance is not to be depended upon, as yet. But it should be remembered that the staff man can give technique. The free lance can sell only inspiration, since he cannot compete on technique.

Needless Trouble.

It is easy to write in a property, but not always easy to obtain the same, so be careful not to call for unusual stuff unless you actually need it. It might help a picture to have a few lawn stoves to give the suggestion of a summer boarding house, but some chairs will do as well and may be more easily borrowed. Probably the director would not take the trouble to get the needless props, but why write them in?

Technique of the Photoplay

(Second Edition)

By EPES W. SARGENT

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THE MOVING PICTURE WORLD

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Projection Department

Conducted by F. H. RICHARDSON

Important! Operators Notice!

THIS department has received such an enormous number of kicks about the poor inspection of film that I am going to make you the following proposition. I am doing this at the request of one of the largest film manufacturers in the country. Where you find evidence of poor inspection, cut out the faulty part, or the poor applier, and forward them to me, with the date day the film was received, and what exchange they were received from. You may either sign the letter, or sign your name on a separate slip of paper, and enclose a stamped, blank envelope. I will then forward the whole thing to the headquarters of the company handling that exchange, with request that they investigate the matter, and remedy whatever is wrong with the inspection in their exchange. Now, please understand that I must have the following data: First, What make of film is it? Second, Does it come from a Universal, a General Film, a Mutual, or an independent exchange? Third, What day was it received? Don't mix up bad patches, or other faults, cut from several reels. If you take out faults from several reels, put each one in a separate envelope and mark it with the name of the film, when the film was received, and what exchange it came from; or, if you cannot use so many envelopes, pin the pieces of film together and attach a tag; also don't forget the postage, because, while I am willing to do this, I cannot pay out two or three dollars a day in postage to accomplish even as great a good as I hope will result from this proposition.

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles have been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two or three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Question No. 95.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Theater managers looking for high-class men will do well to watch the Roll of Honor.

What is axial spherical aberration, and what is its effect on the screen? Taking the total illumination of the crater as the basis, what loss of light occur between the crater and the carbon and the eye of the spectator in the audience?

Roll of Honor On Question No. 89.

The Roll of Honor on Question No. 89 consists of: Joseph H. M. Smith, Fort Worth, Tex.; M. W. Larmour, Waco, Tex.; John Solar, Watertown, New York; J. H. Hanson, Lubec, Me.; W. C. Crawford, Brooklyn, N. Y.; A. T. Weiss, New Orleans, La.; C. A. Dann, Toronto, Can.; P. V. Poyser, Brandon, Manitoba; Victoria, British Columbia; Bert Meester, Hohart, Ind., and William A. Burnett, Newton, Ia.

I have selected the reply of C. A. Dann as best suited for publication.

Reply to Question No. 89.

By C. A. Dann, Toronto, Can.

The Question:

What faults are most likely to be found in projection carbons, and what do longitudinal (lengthwise) cracks in carbons indicate? Why are carbon carbons preferable to solid carbons for projection purposes, and what combinations and sizes of carbons do you recommend for 25, 35, and 45 amperes D. C., and 40, 50, 60, 70 and 80 amperes A. C.? What, in your judgment, would be the indication that you carbons were working above capacity?

The Answer: Re-lying to Question 80 categorically: (a) The faults most likely to be found in projection carbons are: (1) inefficient binder, causing the carbon to crumble, waste and needle when burning at or near capacity; (2) Defective core, producing unsteadiness in the light; (3) Lack of uniform density—hard and soft spots. When a hard spot is reached the arc will flutter and jump, and the brilliancy of the light will be reduced; (4) Carbon uniformly too hard or uniformly too soft. The former will produce a yellow, fluttering light, and the lat-

ter will consume rapidly and needle badly; (5) cracks around the circumference of the carbon. As the carbon burns down the crack comes opposite the back of the crater it would produce a tendency of the crater to break away, and, in proportion to the depth of the crack, would detrimentally affect the form of the crater. There would also be a danger if the crack was very pronounced of the carbon being blown off at that point while you are manipulating the lamp. Longitudinal cracks in the carbon indicate that it has been well baked. A carbon should not be rejected because it contains that kind of crack.

(b) Cored carbons are the most satisfactory for projection work, since the core having a lower resistance than the body of the carbon, tends to keep the crater centered and large. With a solid upper carbon the light is sure to be erratic, moving from one point to another, and thus producing shadows on the screen.

(c) For 25 to 35 amperes D. C. a combination recommended is 1/2 cored upper and 1/2 solid lower. The majority of operators I know use a combination of two 1/2 cored, and I, personally, have found the same to be very satisfactory. For 45 amperes D. C. I would use 1/2 cored upper and either 1/2 solid or cored below, preferably the latter for reasons already given. For 40, 50 and 60 amperes A. C. I would use 1/2 cored upper and lower, and for 70 or 80 amperes 1/2 cored upper and lower.

I might add that I would not depend upon the rating of the generator, rheostat or transformer for amperage data, as these ratings quite often, at least as respects the first two items, differ very considerably from the actual output.

(d) The best indication that a carbon is working above capacity, providing, of course, the carbon itself is a good one, is that the carbon becomes excessively hot, shows tendency to needle and may loosen in the clamp.

The brother speaks of the cored upper and solid lower combination being "recommended." Well, I'm the one who did the recommending. My own experience is that, while it is quite true that the arc is more stable with two cored carbons, still, at the same time, the light is whiter when a solid lower is used, provided that it be not too hard, and a perfectly even illumination can be maintained if the operator gives the arc his close attention.

Callers.

Recently the editor was exceedingly surprised to, in response to a timid knock on the door, see a tall, lean, lanky individual walk in and announce his name as H. Von Emmel, of New York, Okla., which same individual proceeded to spring on us a working card from Leo 100. Brother Von Emmel tells us that things are flourishing out in Oakland, and it was plain to be seen that he looked no manner of modesty as regards the appointments of the new Franklin of that city, of which he is chief operator.

Brother Von Emmel is in New York on a business trip, and will return to the city by the Golden Gate as soon as the gay White Way has absorbed his bank roll. He had better watch out, friend Von E., because the White Way is some dollars and bank rolls are to it as is the morning dew to the sun. I trust, however, his departure will be delayed at least a reasonable time. Come again, brother.

Next day the door again opened to admit Brother C. C. Courter, chief operator Arcadia theater, Savannah, Ga., a fine, large, handsome chap with a sea-faring, smiling smile. Neighbor Courter tells us that down in Savannah everything is lovely and the goose roasts on the ridge pole; also that the local in his city is in good condition, with a membership of almost fifty—including stage hands and operators. We had a very pleasant chat together. Before he left I packed up a nice bundle of my best regards and sent them by him to the boys in Savannah, and I hope the members of the local will see that they are duly delivered.

From a Traveler.

J. T. May, formerly of Bartlesville, Okla., writes:

Possibly the following might be of interest to your readers: Since the first of the year I have traveled over the greater part of Oklahoma, Kansas, Missouri, Iowa, South Dakota, Minnesota, Illinois, Indiana and Kentucky, and in the course of my wanderings have viewed, I think, about every kind of projection there is. In Oklahoma the men generally are doing good work, and business also is good. In Kansas City the operators have not yet broken away from that "three men to two houses" gag, although the City-by-the-Kaw has some very fine photoplay theaters. Two of the houses charge 25 cents admission, in Lincoln, Neb., in what house you visited in projection was about as good as I have ever witnessed. In Omaha there is not a show in the city where the projection would not disgrace a town of two thousand people. (I have heard this before, and from a good many sources, therefore I have no doubt of its being the truth.—Ed.) The trouble is to say, I mean in the downtown district. However, the projection is all that could be expected when one considers the working conditions, and the boys who recently founded a local

In Omaha are making a game fight to better conditions. By-the-way, I will have to back up a little. There is one house, on Hurley near 10th street, that is not as bad as the others. (Cump? I think that is a rather qualified boost for that particular house.—Ed.) In Sioux City I found about as up-to-date bunch of operators as I have ever seen in any place to mention. All the boys I met were hustling chaps, who knew their business and made use of what they knew. (That's the dope. Hurley for Sioux City.—Ed.) I only tarried in Sioux Falls for three hours, but in Mitchell, South Dakota, and in Pierre, South Dakota, and Worthington, Minn., I found the operator to be the whole show in everything but salary—the pay being six to fifteen dollars a week. (Pshaw! aren't managers in those towns afraid they will suffer from enlargement of the heart? It is perfectly scandalous to waste money that way! Think of paying a mere operator fifteen great, big, perfectly good from men for working six or seven days. Scandalous!—Ed.) I visited a number of smaller towns in this territory, but no large ones, returning thence to Kansas City and St. Louis. I did not enter a single theatre in the latter city, but noticed two or three of the downtown houses were closed. But in East St. Louis I ran into another up-to-date, hustling bunch like the Sioux City boys. Belleville, Ill., I found to have some very handsome and well equipped houses; and the projection was excellent. In Springfield, Bloomington and Peoria, Ill., projection was about the usual thing, as was also the equipment. In Freeport, Ill., the stage hands are organized, but are making no effort to line up the operators, and the operators, so one of them told me, have a separate organization, and lack the sufficient number of men to get it. Why they don't climb into the band wagon together with the stage hands I am unable to understand. I visited one house in both Rockford and Elgin, and one cinema theatre in each city on the same house. I will say, however, the projection was ordinary in both theaters. In Hammond and Gary, Ind., I found several very pretty, well equipped houses, and projection was good. Chicago and its shows are too well known to require comment. At Lacanport and Seymour, Ind., also at Kokomo, Ind., the houses were not well equipped, and projection was nothing to brag of. At Indianapolis it was my pleasure to assist in the picketing of an unfair downtown house on Saturday night. It was my first experience, and I got a lot of fun out of it. That Indianapolis bunch have things well lined up, and they certainly are scrappars. At Franklin, Ind., the operators have the only labor organization in the city. Have been organized about a year, and since organizing have only had a week's work at their craft—with the exception of two operators. (Do you mean to say all the operators have no work for a year? Don't quite get you.—Ed.) This local is fortunate in having for its president Brother Earl Hoffman, who is as fine a gentleman as I ever met. He is doing all he can to improve conditions in this city. I saw three or four very nice houses, but in one of their finest, Keith's Mary Anderson, I have seen pictures run that were very, very old. The finest house in the city has been unfair to the mechanics with scarcely any effort being made to line it up. I am intending to take a trip to Colorado and Wyoming next month; if you care for it I will send you the results of my observations.

And now I want to thank you for calling me down on that salt-in-the-water rheumatism proposition. What I have used water resistance frequently. I have never used salt, therefore was only going on the principle of the thing.

In your reply to Harry Abbey you said that the series and shunt fields are often connected in opposition to each other. Please explain. Do you mean that the series field has a tendency to make one pole south while the shunt winding is trying to make it north? Also I would like to have a little instruction for the cause of change of polarity in the generator. Have hunted my Hawkins, Moreton and American dynamo and School books, but not probable that I can find anything at all on this subject. I do not see how it can happen at all, accidentally, unless with the shunt wound machine you overload so heavily as to cause the fields to lose their magnetism, in which case it is probable, but not probable that the voltage eddy current in the armature might reverse the polarity of the fields, and then when the overload is removed the polarity would be changed. This applies only to shunt wound machines, and as these are very seldom used on a projection machine would not cause such trouble as Friend Abbey wanted to know about.

When are you going to give us more of "Billy" in the Railroad Man's Magazine again? "Billy" can make a Keystone comedy look like Arlington National Cemetery when it comes to fun, and believe me, after a hard day's work patching up films for the exchange, and trying to get decent results out of a machine that should be in the National Museum, he is certainly a tonic, so come again with him P. D. Q. (meaning darned quick.—Ed.)

Yes, I will be glad to have your comments on the trip you speak of, but be very careful. Brother May, and give only facts. Where projection is good and the boys are doing their duty, and are backed up by managers in doing it, it encourages them to have that fact known. On the other hand, where projection is poor it is a good thing to give that fact publicity, and I am always willing to do it, provided I am reasonably sure I have the facts as they are.

With regard to a generator reversing its polarity, I have not the time to go into that matter and look up all the various ways a generator may, and sometimes does, reverse its polarity, now, nor have I all this at my finger ends. I will ask one of our electrician

correspondents who is familiar with this matter to give us the dope if he will. With regard to placing the shunt in opposition to the compound, as I understand it, it merely refers to the direction of current flow. You must understand that the direction in which the current flows around the magnet cuts a very decided figure, and if the current from the shunt flows in one direction, and the current from the compound in another direction, the effect is quite different from what it would be if both flowed in the same direction. Yes, in a way it amounts, in effect, to one current trying to make the north pole north and the other trying to make it south.

As to the "Bills" stories, why I rather enjoyed writing them, and I guess from letters received a good many enjoyed reading them, too; but, while the Munsey Company paid me very well indeed, as such things as, even so, the writing of the stories was not profitable, in that the same amount of time spent to other things brought in more of the fine, large, beautiful, long-green, which we all so much admire, and which seems to be, for some reason or other, more or less of a necessity in this vale of sorrow and weeps.

Yes, It Is Worse Than Bad.

New York City writes:

I recently read, with great joy, that you are on the trail of the film exchange, with regard to the inspection of films. My employers use Mutual and General extensively, while the General films are well inspected and repaired, those of the Mutual are something worse than bad. Many of the splices are not scraped, but just cemented together, emulsion and all, and the emulsion, and similar faults are common. This reflects directly on the operator's reputation, who is the one to be blamed. It is really to blame, therefore, for the good of all, I wish you would publish this and take such action as will compel the exchanges to sit up and take notice. I enclose samples which are some of the worst I have ever seen. If film exchanges would pay a little more attention to keeping their films in decent shape they would see their trade increase in such amount that instead of paying a mere 17 or 18 per cent. dividend, they could pay 25 per cent. Your remarks with regard to the I. A. are good, and I hope the delegates will take notice and reconsider the injustice perpetrated two years ago. I am willing to learn from you. I was one of your pupils for the few lessons you gave in the room of Local 25, Branch 2, about two years ago, and I think it is more than a shame that for the grudge of one or two individuals we all have to suffer.

The patches certainly are the limit. I have sent them to Mutual headquarters. If the Mutual New York exchange is sending out film in that sort of condition most emphatically there is huge need for improvement in the inspection department. The department is not attempting to run the film exchanges, but when films are sent out in condition the exchange cannot rightfully say "that is my business," because it is also the business of the operator who has to run them, and of the theatre manager who has to show them. I am creditably informed that in some New York City exchanges the films are sent out as little as five or six dollars a week of seven days. Now I cannot say positively that that is a fact, but the information seems reliable, and if it is a fact it is an outrage. No wonder films inspected by five and six dollar a week inspectors are in such bad shape. What would you expect? Film inspection is an exceedingly important part of the moving picture industry, and should be done by competent mechanics who are not required to inspect two reels in the time they ought to devote to one.

Typewritten Slides.

C. D. Smith, photographer, Canton, Ill., wrote some time ago asking the address of the maker of the radio mat slide, which was supplied to him. He now says:

I find the slides to be very satisfactory, as they project a clean, clear black letter on a perfectly white background. If they are left in the carrier too long the heat will melt the gelatin between the cover glass. However, I believe they will stand any reasonable length of time without the heat affecting them. In my opinion they are a good thing, and therefore I hold the ground around here seem to think they are expensive at 3 cents each. I argued with one of them who uses something in the way of tracing cloth. One can hardly read his slides, for the simple reason that the background is an opaque, and the typewritten letters won't stand out, therefore I hold the higher price slide is the better. I told him I thought 3 cents per slide was very reasonable. If one could project a neat, clear slide which people could read, instead of the kind of proposition he was using, it is strange how some people cheapen their theaters by trying to save a nickel. Am I right?

You certainly are. And now with regard to the typewritten slide proposition. The typewritten gelatin slide is a good slide provided reasonable care be exercised in its making; nor is 3 cents expensive for a high-class article, which the radio mat slide undoubtedly is. Another company, the Utility Typewriter Company, put out a slide which costs less than 1 cent. It is admittedly not as good a slide as the radio mat slide, but provided the directions which go with the "Make 'Em Yourself" slide outfit, which the Utility sells, be followed with reasonable degree of intelligence, and a well inked black typewriter ribbon be used, the writing on the slide is perfectly legible. The only difference between them and the radio mat slide being that the letters in the radio are more sharp and cleaner cut than is the straight typewriting on gelatin.

Slides are popular, and they are the only way to make a success of them, like everything else in this world, one must use a little judgment and common sense. Many people try to make a gelatin type-

written or ink-written slide after they have handled the gelatine and gotten their fingers all over it. They can make the slide all right, yes, but they are, of course, disaffected with the result. Those finger marks are going to show, and nothing you can do will prevent it. In making typewritten slides, using gelatine and a typewriter ribbon, there are two or three things which absolutely must be observed: (a) keep your fingers off the gelatine, for finger marks will show; (b) have your typewriter type at least reasonably clean, and not covered with flat, and with the round spaces in the various letters plugged up with an accumulation of dirt; (c) use a well inked black ribbon—not an old worn one that would not even write decently on paper. The Radio Mat slide has the advantage that you cannot very well get your fingers on the gelatine, unless you do it deliberately, also it is written with carbon paper on both sides of the gelatine, instead of with the typewriter ribbon. In fact the ribbon may be lifted out of the way while writing the slide, although if it is not it will make no difference, because it does not touch the gelatine. Both the Radio Mat and the Make 'Em Yourself slide outfits are recommended by this department, with the proviso, however, that you must follow directions in making slides if you want good results. The Radio is the best; the Utility is the cheapest. Both will produce very good results if rightly handled and—there you are.

Righto,

C. A. Dann, Toronto, Can., sends in answer to Question 80 and says:

Am awaiting with much interest the results of your experiments in motion picture optics. I trust that, when completed, the facts will really have been ascertained, since the various papers in the views of your correspondents who are strong on optics has evidenced that they have not all reached the whole truth on the subject, and, while we appreciate their efforts, we who are not experimenting in the matter, would like to have the proposition reduced to a demonstrable certainty, so that even the doubtless motion picture optician cannot subsequently arise in the department circle and hand it a blow in the solar plexus.

That is exactly why you are "waiting," Brother Dann. I am waiting, too. On Sunday, June 27, I strapped my trusty steed, poked his gasoline tank into the engine compartment, fastened the lantern and the light ray dope strapped securely in place on the luggage carrier over the front wheel, headed his nose up the Boston Post Road, and, after encountering a hail storm, a downpour of rain, riding through one hundred yards of water from six to eight inches deep, plodded through a mud road for six or seven miles, and using language no regular printer could use in his regular business, arrived in Ansonia and handed to Brother Griffiths the light ray article, together with the photographs, drawings, etc. I then started back over the Boston Post Road trail and, between showers, in showers and showers, arrived safely in Brooklyn at 9 p. m., 175 miles—some doing, by golly!

As soon as Griffiths gets through with the dope, and returns it to me, it will be immediately put into print, and copies will be sent to operators in the States, just as they have been sent to me.

Note: Now, don't imagine that because some of you don't get those sheets that I have no confidence in you. In this particular matter I am selecting those I believe to be most competent to criticize a light ray proposition.

Some of these propositions will go to the Pacific Coast, possibly two or three of them. As soon as these are received back the thing will be put into final shape and published. All that means a lot more delay, but it also means we will be pretty safe in concluding that there won't be any solar plexus business, though undoubtedly there will be criticisms, and improvements made in the article later on. All I am trying to do now is to make sure that the thing is founded on the right basis—that I have the light ray boat pointed toward the harbor of success. It is too big a proposition to even hope that the present result will be perfect, though it is not too much to hope that it will be shown that our labors have brought forth real fruits and have absolutely solved a good many fundamental propositions which have puzzled us all for a long time.

License Laws.

Of into the officials of three cities and several operators' unions have written asking assistance in the compilation of lists of license laws or questions to be asked in examinations, and also asking general advice concerning the various matters pertaining to the enacting of license laws.

This is an extremely difficult matter to deal with. In the first place, I have time and space and I am in no way trying to compile a "list of examination questions." That part of it may be eliminated right at the start. With regard to the compilation of a license law that, too, would be impossible, since local conditions will, to some extent, govern its provisions. It would be rank nonsense for me to give say 10,000 or 20,000 inhabitants to enact a law containing all the provisions necessary in a law designed to cover New York City, Boston, Chicago, or any other large city.

Broadly speaking, the ordinance should provide for the following: (a) Designate places where it shall be illegal to display motion picture films until the projecting apparatus and the operating room have been inspected and approved. Provide for periodical inspection of operating room and apparatus, and designate the inspector, presumably the city electrical department. Forbid the use of oxyhydrogen gas or flame light for a motion picture projection. Name the licensing power and give it full authority to make regulations, and to enforce them, subject, however, to appeal to the mayor or city council. (b) Provide an operators' examining board, which should consist of not less than

three members, one of whom may be the city electrician, one from the Building Department, and one man who has good practical knowledge of moving picture projection apparatus, operating room practice and projection. This latter is rather hard to find, but a practical knowledge of projection apparatus, projection room practice, and practical projection is absolutely essential to a really practical and fair examination. Specifically, briefly, the qualities necessary to obtain a license to operate motion picture apparatus and provide the traveling operator who can properly identify themselves and produce a license or licenses from other cities or states may be allowed to operate under the same for a reasonable period of time, say not more than three days, this ticket to enable traveling operators to run their show without being put to the trouble and expense of taking a license in every city which they will only use for one or two nights at the most. To compel a traveling operator who can produce evidence of capability in the form of a license from other licensing authorities to take out a local license for the purpose of operating under a license of an inspection. Require that applicants for license shall have a certain amount of experience, not less than six months and preferably one year, either as operator or operator's assistant, before being eligible to examination. Provide that in case this experience has been had in other cities satisfactory proof of such experience should be presented to the licensing authority. Establish minimum age of an operator, which should be 21 years. (c) Provide for the licensing of persons to act as assistant to operators, and designate what work they may or may not do in the operating room. Minimum age to be 18 years. The assistant's license to be known as a second grade license, and its holder to be eligible to examination for first class license at the end of a set period, say not less than one year. (d) Provide fees to be paid for licensing of operators and assistant operators. These license fees should be merely nominal in the smaller cities it is in the larger cities that the examining boards will bring in much revenue to the city. It is neither fair or just to charge a man any considerable sum for the privilege of earning his daily bread. New York City charges no fee at all, and in that she is perfectly right, this notwithstanding the fact that the examining board of three works every working day of the year examining applicants. (f) Provide penalties for violation of any provision of law or any regulation made by the licensing authority. In addition to these general provisions I would suggest that the law governing operating rooms should make provision for: (a) their thorough ventilation; (b) a vent fan sufficiently large to carry away all fumes and smoke in case of film fire, the same to contain an electric fan of ample dimensions; (c) a fire-shutter fusible link system calculated to automatically drop fire shutters over the ports in case of film fire; (d) placing conduits for the operating room wiring to be absolutely fireproof; (e) provide that operating room construction be such that the room will be thoroughly fireproof, and that brick, hollow tile or cement construction be required where its use is practical; (f) that the operating room feed wires be large enough to carry the current required by the apparatus; (g) require that the wiring be such whether it is all ever used at one time or not; (g) require that the theater wiring be so done that the operator will, in case of need, be able to instantly switch on a portion of the house lights; (h) that a metal receptacle for hot carbon battle be required; (i) that the window blinds be either down or up, and that the operating room or in a fireproof room immediately adjoining and connecting thereto; (j) that a proper metal fireproof receptacle be required for films, and that it be required that all films not in actual use, or in process of repair or rewinding, be at all times kept in this receptacle; (k) that no construction of metal lined operating rooms be forbidden; (l) that the projection machine be thoroughly grounded to the metal lining or frame work of the operating room, if there is such; (m) that the keeping of oils, alcohol or other highly inflammable substances inside the operating room, in quantities of more than two ounces each, be forbidden; (n) that no exposed inflammable material be allowed inside the operating room, except a work bench constructed of two inch lumber, and such books of instruction as the operator may have actual need for; (o) such other regulations as may, under local conditions, be deemed desirable.

I do not feel that I could go further in this matter. It would be a big task to draft a law. I would not mind that if the law, after it was finished, would fit all conditions.

One union asked for suggestions as to how to placate the managers, who almost invariably opposed the adoption of license laws. Well, it is a pretty hard proposition to do that. It is exceedingly difficult to get the manager to see any benefit in anything which he imagines will in any way restrict the supply of operators, and thus prevent him from increasing his salary. As a matter of fact I don't think that any city having a license law has ever found anything of this kind to happen. Even Boston and New York City, which have, I believe, the most rigid examination of any cities in the country, both have a surplus of operators. The same is true, so far as I know, of all other cities. It seems to me that the theater manager ought to be as reasonable about operators as he is, for instance, with film service. It is no task at all to convince a manager that ten dollars extra per week in film service will bring good results, but it is a terrific task to convince him that even two dollars a week invested in operator's salary will bring anything at all. It does not seem to me like common sense to look at things in this light. I have always, all during my forty-eight years of life, found that, invariably, and absolutely, wherever the cost of doing a thing is increased, either where the man has to do with labor or commodities or anything else, brings increased quality, and usually increased quality in excess of the money invested, speaking by comparison, of course.

One of the local unions wound up its letter with the remark that was just a little bit of an assurance. It said: "We all extend our best wishes to you, and consider you as the father of them all, to whom we can come for advice. Please don't publish this letter in the department, because it would give the exhibitors the impression that our local is

weak in asking you for advice." Well, that gave me a good laugh, anyhow. Supposing the managers were going to form a local organization, and they wrote to Mr. Neff, formerly International President of the Exhibitors' Association, who has had a wide experience in such matters, asking his advice. "Well, that look like weakness?" It seems to me it would look like good, sound sense. It is a wise man who, before acting, seeks to get information from all available sources; only the fool is ashamed to ask for advice, and blunders ahead, usually either ramming his head into a stone wall, or at least encountering absolutely unnecessary difficulties.

Uses Edison Cement.

W. E. Carner, Willits, Cal., says:

In the issue of March 13, under the head, "Look Out For It," I see where F. R. Culbert says you must have Pat cement for certain films. I am running "Exploits of Elaine" and find I can make patches with Edison cement. Having nothing but that brand, I took a piece of celluloid film just long enough to make a good patch, cleaned it, and cemented it to the clear side of the film, first having trimmed the non-inflammable so that the ends would butt square. It is a makeshift, but will let the operator get by what might otherwise be a mighty bad predicament.

Practical little stunts like this are of great value, therefore in behalf of 30,000 operators and at least half that number of manager readers I remove my chapen, and say, many thanks, Brother Carner.

A Good Record.

Frank R. Culbert, Orange, Massachusetts, writes:

I wish to express my opinion with regard to repair in issue June 12th concerning exchanges sending out reels in poor condition, and your request that operators send in patches and faults cut out of films. I have been an operator for almost ten years. Have always made a practice of inspecting my reels, and have never had a break down on account of poor patches or broken ones. It requires me two hours to look over five reels of second run and put them in good condition. My own experience is that exchanges have many faults, and, if you only know the real facts, they do not wish to be bothered with those kind of letters, and will not give you any satisfaction. The only answer I ever received to a complaint was: "the reels came in too late, and we did not get time to repair them." I have handled almost every brand of film, and have taken service from nearly every exchange in this territory—especially in Boston, where I am at the moment. I have never had trouble is up to three people, viz.: the operator, the theater manager and the film exchange. In the first place, all the patches now made, with the exception of a few, are not made the same as they were a few years ago, and the boys in the east don't like them, though from reports the western men are satisfied. The films which retain the old style patch are the Selig, Vitaphone, Biograph, L-Ko, and a few others. There are too many splices in Bio, Majestic and Helland, and if they happen to be the new style ones, I think a great many broken sprocket holes result. However, it does no good to tell the exchange about it and you will get no satisfaction, and even no answer. At present, I am using the best make of films on the market, but there are the ever-present faults, nevertheless. Well, it is the duty of the operator to inspect and repair his reels every chance, and not let the manager have him sweeping the theater, or posting bills, and running chances with his reels. A great many operators nowadays think that because they have a take-up and loop setter it is not necessary to repair the films at all, which is wrong. The duty of the exchange manager is to get more girls to look over the reels, or, better still, to have a man go around to different theaters and see how films are being treated. But this is not done. The exchange seems simply to look for the money and nothing else.

This is a somewhat jumbled, but rather interesting letter, although I cannot at all agree with the brother's conclusion. In the first place it is NOT the duty of the operator to inspect and repair films. Most emphatically it is not. It is the duty of the exchange. The operator is employed to project the reels, not to inspect them, and he has got enough to do as it is. He does not get paid to inspect them. Friend Culbert is mistaken. I don't write the exchange at all. I write to the headquarters of the company handling the exchange and they do the corresponding with the exchange, and you bet it has effect, too. When an exchange manager receives a complaint in that way, he sits up and takes notice, and if he gets enough of them he will get busy too. The excuse that "the reels came in late and he did not get time to repair them" is no excuse at all, for the manager has no business to send out reels until they are inspected and repaired. The fact that the exhibitor is waiting for the reels does not constitute a valid excuse. In fact I repeat:

There is absolutely no valid excuse that can be made by film exchanges for sending reels to a theater until they have been thoroughly inspected and placed in first class repair.

Of course if this were carried out, it would probably mean the purchase of additional reels by the exchange, and a raise of price of service, but if that is necessary in order to accomplish the result it should be done, and any expense thus incurred is a legitimate expense of the business.

As to the change in the method of making patches, why that is a condition we will have to make the best of. You say the exchange manager should "get more girls." Yes, and he ought to get higher priced ones too, and no girl should be allowed to inspect and repair

more than an average of perhaps ten reels of film a day; also the work of the inspector should be occasionally checked up, and the inspector should be held rigidly accountable for any mechanical faults found in the films after inspection.

It seems to me that one method of getting some action on this proposition would be for the various operators' unions to insist on say 50 cents an hour overtime for inspecting and repairing films; also the adoption of a rule prohibiting the men from running reels which are in bad condition. Running such reels adds to the fire danger, and, moreover, tends to divide the operators' union by putting him to put on inferior projection. This being the fact, the union has a most excellent argument for the adoption of such a rule. If the manager denies he is obliged to pay real money for the inspection of films it won't be long before the howl that reaches the exchange managers will be so loud and so pronounced that something will be done.

Some Job.

B. Noble, Toronto, Canada, sends in the following:

Say, old man, any time you get tired of that literary job, just drop down this way. Here is a sample of the shoe-patching one can pick up around here most any day. But I guess you would not do, at that, for you are married, and at such a munificent salary as is offered your firm might get an enlargement of the head and put on too much style. A manager of a messenger service showed me this and said: "I thought you operators got pretty good pay. Why I pay my messenger kids more than that." Well, since then I have denied I am an operator. The local in Toronto is having a jolly time—I don't think. A new union has started up and it is probable they are offering to put their members in theaters and supply an assistant at night dollars a week.

The brother encloses a clipping from a daily paper of an advertisement that reads: "Wanted—Operator for moving picture machine, with a 1915 license. A good, steady man required; single preferred. Wages \$7.00 per week, or \$1.00 per week and board. Chance for a job in factory making war supplies during day; operate at night. No union men need apply. Address Red Star Theater, Walkerton, Ont."

I do not think the Red Star theater need worry about any union men applying. At least I doubt if there will be a general movement of union men after that particular position. What the Red Star wants is a man who will work eight or ten hours a day in a factory making war supplies with which to kill other men, and then sit himself putting in three or four hours in a hot operating room in the evening, making a total of anywhere from eleven or twelve to thirteen or fourteen hours a day, always assuming that the Red Star theater don't expect the operator to sweep the reels, inspect the films, keep the sidewalk clean, polish up the front door and box office window clean out the cuspidor in the manager's office and a few other trifling chores. It is highly probable, however, that these things will be required of the Red Star operator, because a man who offers four dollars a week and board certainly has no other means of support.

As to the trouble the Toronto local is having, why I don't want to reap the ill will of any part of the Toronto union, but I am bound to say that from all reports that organization brought this trouble on its own head. From many sources I have been informed that the Toronto union paid more attention to playing politics than to union business; that its membership was divided into cliques, and that one clique fought another, all of which is pure unadulterated foolishness, nonsense and idiocy. Unions which use up any portion of their energy in inter-union warfare or struggles are not going to get the best results.

In all too many organizations it is not so much a question of getting results as it is of whether John Doe will boss the union or Jim Doe will boss it. Right here in New York City everything was ripped up the back for at least three years wholly, solely and entirely through the personal ambition of a few individuals. Nor has that spirit entirely disappeared in New York City even now, though things are, I am thankful to say, on the mend in that particular. A good business agent and a good president, and a good secretary are important, but a union which works as a unit every day for the good of the union, and which will accomplish far more with a comparatively poor set of officers than with a union which is divided by intestine struggles, political deals, and skull-duggery even though its officers be able men.

Right here in New York City I could name many who have, in the past, been officers of operators' unions, and who were smart, energetic and thoroughly capable, but their personal ambition overpowered everything else. When it came to the question as between the good of the body as a whole and their own advancement, why, in their mind, there was but one answer. Their ambition was paramount to everything else. Put into other words, the union politician is crooked. He perhaps would resent the application of that term, and he probably might resent it honestly too, but the fact remains that the term applies. He is crooked because he professes to be an honest union officer, while he is seeking his own aggrandizement and his own ends more than he is seeking the good of the body as a whole. I personally know of many unions to which this applies. I am sorry to say it but it is a fact and you all know it is a fact.

Why the Toronto union gets into shape again, I would advise its membership to keep its eyes open, both individually and collectively, and the very first man caught playing politics, take him down, duck him in the river and pull him out again. If that does not cure him throw him in bodily and don't bother about pulling him out—maybe he can swim.

I suppose this article will arouse the venom of quite some few of the good political brothers, but I am not concerned with that. If the shoe fits you by all means wear it; if you do not like the way it feels, mend your ways and then we will let you take it off.

Motion Picture Photography*

Conducted by CARL LOUIS GREGORY

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are enclosed. Special replies by mail on matter which cannot be replied to in this department for \$1.00.

Manufacturers' Notice.

It is a rule of this department that no apparatus will be recommended editorially until the value of such appliances have been demonstrated to its editor.

Light (Continued).

THE intensity of light refers to its brightness, as for example, a sunny day possesses a more intense or brighter light (degree of illumination) than a cloudy day.

The intensity of light diminishes in proportion to the square of the distance from its source. For instance, let us refer to Figure No. 17, which represents light rays emanating from a small source, such as an

If the object reflects all blue or violet the photographic sensitive surface will be strongly affected and the object easily photographed, but if the object reflects yellow and red color only the sensitive surface will be only feebly affected. It is for this reason that photographic operations are carried on in dark rooms which are illu-



Fig. 12. Glass Prism.

minated only by faint red or orange light. All dark room lights should be carefully tested by exposing a sample of the most sensitive surface that is to be worked under the light in question for a greater period of time than such sample would be exposed under any ordinary working conditions. If on development the sample shows traces of fog, the light should be changed or its intensity decreased. When a certain color of light predominates, the unaided eye is not able to distinguish a con-

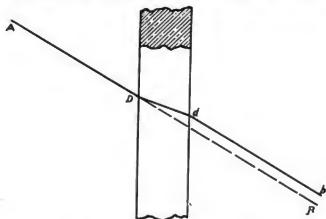


Fig. 10. Refraction Through Plain Glass.

arc lamp or the flame of a candle. Let the square A represent screen one foot square placed at a distance of one foot from the light and the square B screen placed at a distance of two feet from the light. These two squares are in a line with the light, square A exactly shades square B. If we remove square A the same amount of light which fell upon square A will now fall upon square B. Square B is twice the diameter of square A, or four times its area. Since the same amount of light which fell upon square A covers a surface four times as great at twice the distance, it follows that the intensity of the light falling upon B is only one-fourth of the intensity of light falling upon A, or conversely, the intensity of the light falling upon A is four times the intensity of light on screen B.

This law of illumination must be taken into account very particularly where artificial illumination is used, for if it takes a certain number of lights to illuminate a certain small set properly, it will require four times as many lights to properly illuminate a set which is only twice as large. Therefore, it is practically impossible to artificially illuminate a very large set since the limit of the practical number of artificial lights is soon reached.

When light strikes an object part of it is reflected or thrown back. It is upon this fact that we are enabled to see objects and to photograph them. It is upon the kind or quality of light reflected that enables one



Fig. 11. Refraction Through a Prism.

to photograph objects. As shown in our experiment with light sensitive paper the violet light is quite active photographically. While the other end of the spectrum, red, is not.

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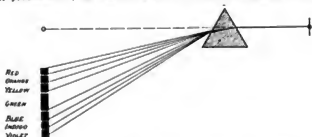


Fig. 13. Dispersion of Light Through a Prism.

tamination of another color, consequently wherever possible it is very desirable to make a spectroscopic examination of the light passed by screens used for dark room illumination.

From this it will be seen that much depends upon the quality of light reflected in photographic work.

Refraction. When light passes from one medium to another of different density it is refracted or bent as shown in diagram No. 11. The different colored rays being refracted or bent in different degrees. Upon this principle depends the construction of lenses.

Dispersion is shown in diagram No. 13; that is, light in passing

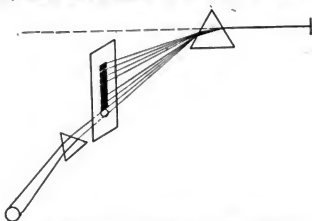


Fig. 14. Elementary Character of a Primary Color.

through a glass prism is separated into its component parts, and in case of white light into the spectrum colors violet, indigo, blue, green, yellow, orange and red.

Absorption. When light falls on an object which neither reflects, re-

fracts nor transmits, the light is said to be absorbed. No known substance is an absolute absorber of light; that is, an absolute non-reflector. A flat or matte black surface comes the nearest to being a total absorber of light, but it is not possible to paint an object so black but what sufficient light will be reflected from it to reveal its



Fig. 15. Refraction Through Reversed Prisms.

details when brilliantly illuminated. Thus we see that what we call blackness is not that no light reaches the eye but that very little does. The blackest object looks gray in comparison to what is called Chervil's black, which is the darkness of the mouth of a dark cavern or a hole in a large box lined with black velvet.

If the object reflects only red all the other colors are absorbed; if only yellow is reflected then all others are absorbed. Again, if we use, as our incident light, any particular color of light which happens to be wholly absorbed by the object, that object will appear black; if, for example, we look at a yellow and a blue flower by the yellow flame of a spirit lamp with common salt in the wick, the yellow flower appears distinctly yellow, for it does not absorb yellow light on reflection; but the blue flower looks black, for it absorbs all the yellow light and reflects none of it.

We have briefly discussed four qualities of light. The entire science



Fig. 16. Reproduction of Solar Spectrum.

of optics is embraced under these four sub-heads and the better we understand these properties of light the more intelligently will we be able to know how to illuminate a scene and what lenses to use, in order to obtain any photographic result that we wish.

We have already found that light is propagated outwardly in straight lines in every direction from a luminous object. When it strikes a smooth reflecting surface, such as a mirror or a pool of still water, it is reflected back from the reflecting surface at the same angle at which it strikes, or in more scientific terms, the angle of reflection is equal to the angle of the incidence, as shown in Figure 18. As we have become accustomed to visualizing objects as being in a straight line before us, since light always travels in straight lines, when we look into a mirror we do not see the mirror itself but the image which it reflects and the reflected image appears to be behind or beyond the mirror, since our habit of sight perceives the reflected object in that direction. If, however, the rays of light fall upon an object which is not perfectly smooth, each tiny particle which composes its surface presents a differ-

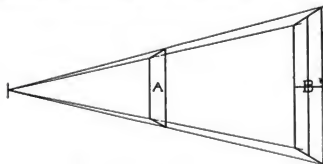


Fig. 17. Intensity of Illumination.

ent angle to the light rays than its neighbor, so that the light will be reflected at a different angle from each of these particles. This light reflected from the rough surface has thus had its direction broken so that it travels in many different directions. This is shown in exaggerated form in Figure No. 19.

Such light is called a diffused light, thus, on a cloudy or hazy day, the light of the sun is diffused by its many reflections and re-reflections from the particles of watery vapor in the atmosphere. On a clear day the direct rays of the sun cast a dark shadow when any object is interposed between the sun and any surface upon which its rays fall, but when the light is diffused the reflected rays from many directions fall beneath the object, since the object is not in line with these reflected rays, and illuminate the surface beneath the object and we are not able to distinguish any perceptible shadows. Practically all interior illumination is diffused light, for we can only have direct illumination where the sun shines through a window or other opening, and we find it necessary to diffuse the light in interior scenes in order to make them appear natural, for it is not yet possible in the majority of cases to obtain sufficient illumination in an actual interior to act

upon a photographic film with sufficient intensity in the short time of the exposure necessary with the motion picture camera. We have to build our interior sets in a studio leaving them open to the light at the top, and generally upon two sides, thus allowing a flood of light to enter. If the stage is an open platform, or if the studio is not of ground or ribbed glass, which of itself diffuses the light, it becomes necessary to suspend screens of thin white cloth called diffusion or balustrade screens above the set, to break up and diffuse the direct rays of the sun. We can all recall witnessing, even very recently, interior scenes taken in the direct sunlight where the pictures hung on the wall cast long oblique shadows and the characters, as they went through their actions on the screen, were each accompanied by a funeral silhouette

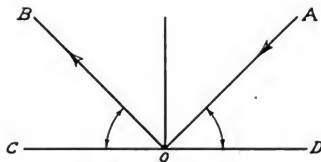


Fig. 18. Angle of Reflection.

which mocked every gesture in grotesque distortion upon the floor or wall. Happily, such scenes have now passed into the limbo of fading memories. When artificial lights are used, such as arc lamps, the light is diffused by ground or ribbed glass screens or with tracing cloth or similar material. The tubes of Cooper-Hewitt lights cover such an area that it is not usually necessary to use a screen for them, for the

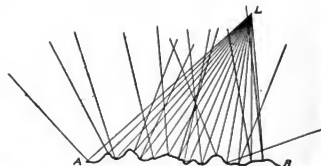


Fig. 19. Diffusion of Light by Irregular Surfaces.
L, Light Source; A-B, Magnified Cross Section of Rough Surface.

light, coming from so large an area covered by the tubes, is all ready diffused enough.

When we produced the spectrum by passing a ray of light through a glass prism we found that the beam of light was bent or turned to one side by the glass; that is, the light was refracted. This refraction only takes place at the point of entrance between two mediums of

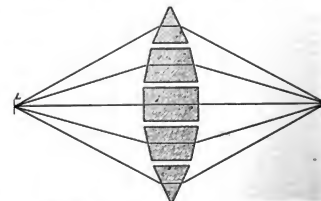


Fig. 20. Relation of Lenses to Prisms.

different density. After being refracted at the surface the light continues to travel through the second medium in a straight line from the point of entry to the point where it emerges on the other side where a second refraction takes place, light again continuing to travel in a straight line. This angle of refraction varies according to the density

of the medium in its relation to light and is always the same in the same medium, thus, different kinds of glass and all transparent crystals and liquids have different angles of refraction. This angle of refraction is called the index of refraction. These indexes of refraction have been measured by the mathematicians who make calculations for manufacturers of lenses and it is possible to calculate mathematically a formula for a lens and predict all of its properties before one has been made. Such calculations are, however, far beyond the scope or need of any ordinary photographer.

In Figure No. 20 we have a point from which emanates rays of light.

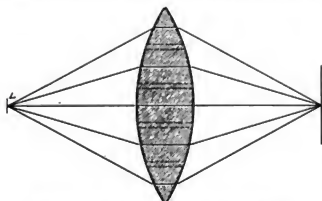


Fig. 21. Lens and Prism Series Superimposed.

Suppose we take a number of prisms with varying angles as illustrated in the diagram, the angle of each being such that each ray which passes through each prism is refracted to the point so that each of these rays is again collected at this point. Let us now examine the line of prisms which we have thus placed. The central prisms have sides which are nearly parallel which progress outward from the center, the angle increases until the two faces come together. We will now replace the line of prisms with a lens covering practically the same range as the prisms as in Figure No. 21. We find that the lens also gathers all of the rays as the prisms did and refracts them again to the same point so that we can consider the lens as a number of prisms rounded off into a single piece, or speaking still more exactly, that the lens is a continuation of an infinite number of prisms, the flat surface of which is too small for the eye to detect. This infinite number of surfaces, or points, we find ranges itself into the segment of a circle. This refraction of rays emanating from a point back to a point again is termed a "point of focus."

If we now take two luminous points at the same distance from the lens but separated a short distance from one another, as in Figure No. 22, we will find if we have a screen for the rays to fall upon, that the two points will be reproduced side by side in exact miniature on the screen but that the point of illumination which is above the original point of illumination is reproduced below the point of the original point of focus of the first point. If we now move this screen closer to or farther away from the lens, we find that the point of light enlarges in a circle of illumination. This is termed the circle of confusion. By moving the screen back and forth we also find that there is only one position in which the points of illumination are perfectly reproduced.

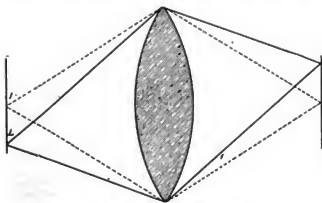


Fig. 22. Point of Focus.
L-1, Sources of Light.

If, however, we now move one of these points of illumination to a much greater distance than the other, we find that while one is sharp and distinct the other forms a small circle of confusion and that when we move the screen so that the more distant one is in focus, that the other becomes a circle of confusion, or out of focus, as it is termed. If, however, we move the two points closer to one another, but still at different distances from the lens, we find that we can bring them both to a focus on the screen or rather, so near to a focus that the eye is not able to distinguish the difference in sharpness between the two. This difference in distance between the two points of illumination is called the depths of focus.

Mae Hotely's New Boots

They Shocked the Shoemaker, But She Showed Him What She Wanted.

EVERYTHING from the store but the boots" is the brag of Mae Hotely about her new costume. She used to put herself on the fact that she never wore the same twice, but this has become the day of the trade mark clothes and the Lubin comedienne fell into line with the rest of them, big boots and all. But instead of having a costume made that would advertise itself as a costume, made for the express purpose of being funny, she took a trip from the Beach to Philadelphia, where a search of the stores yielded a hat as funny as anything that might be especially manufactured and it is a 1915 model, at that. So too, is the suit. It came right out of stock and has not been altered, but the boots were quite another matter. Miss Hotely realized that to be funny without big boots was impossible at the moment or, more correctly, she should belong to the thirty-third degree unless she wore the regalia, so she hunted up a shoemaker in Atlantic City. She told him what she wanted, but he refused to believe her. He insisted upon taking her measurements and assured her that the shoes would be plenty large enough to be comfortable. She assured him that she wanted shoes large enough to be most uncomfortable. It was unbelievable. He shook his head. Even the information that she played in motion pictures carried no enlightenment to the son of Sunny Italy. He didn't know whether she was drunk or crazy, and he did not care, but he would make no boots. Then she had an inspiration. She went back to the studio and borrowed a pair of boots from Billie Reeves. Two minutes later she strolled in on the shoemaker with the "scows" protruding from beneath her lingerie dress. "Make them like this," she explained, and when the poor man came out of his trance, he did as Exhibit A will show.



May Hotely.

ESSANAY PLAYERS RETURN FROM TENNESSEE.

E. H. Calvert and his company of Essanay players, after three months of picture work in the Tennessee mountains, have completed the work there and returned from the Chattanooga studio to Chicago. Nearly a score of photoplays, requiring a mountainous setting, were produced by the southern company. Notable among them were several plays concerning the famous character, "Tish," in the stories of Mary Roberts Rinehart. Mr. Calvert and his company soon will leave for Starved Rock, Ill., where the outdoor scenes in "The Man Trail" will be taken. This is the red-blooded tale of lumber camp life, written by Henry Oyen. The wild and rugged scenery of Starved Rock is wonderfully well adapted for the scenic background to this play. It will be a multiple reel feature, released through the V-L-S-E.

Comments on the Films

General Film Company.

A NIGHT'S LODGING (Mina), July 8.—Reviewed by Edward Weitzel on page 698, issue of July 24.

AS IT HAPPENED (Biograph), July 12.—Harry Carey and Claire McDowell head the cast of this one-reel drama of the West. The heroine's brother brings about the misunderstanding which makes love's path a thorny one. The story is not complicated, but straightforward and interesting, and has been effectively transferred to the film.

THE REV. SALAMANDER, UNATTACHED (Essanay), July 12.—A new plot, with a baseball atmosphere, makes this one-reel comedy doubly welcome at this season of the year. The production, including a bit of the Great American Game, has been clearly done.

THE COMING OF THE KINODOM (Road or Strife Series, No. 15) (Lubin), July 12.—The final number of the Emmet Campbell Hall serial shows Alsie renouncing a kingdom for the man she loves, and closes with the lovers in a fond embrace. The film reproduces some elaborately staged court scenes. The work of the entire cast all through the serial has been uniformly excellent.

HEART-SELIO NEWS PICTORIAL No. 55, 1915 (Selig), July 12.—Celebrating a scene Fourth, New York, is the first new item. With its largest cast, New York; juvenile Fourth of July parade, Evanston, Ill.; White Sox winning at Panama-Pacific Exposition; old time fiddlers, Roanoke, Va.; Frank Holt under arrest, Glen Cove; Lucile fashions; Zepplin raids, London; war pictures, Belgium; burial in London of Lieut. Warneford; start of Liberty Bell for San Francisco, complete the reel.

MR. JARR AND GERTRUDE'S BEAUX (No. 14 of the Jarr Family Series) (Vitagraph), July 12.—Gertrude, the Jarr servant, and her four beaux, have the center of the stage in this comedy. A park bench, three pairs of white duck trousers and a net of gills are among the list of "props" with which Willie Jarr helps on the fun. Florence Naito makes Gertrude a dashing demon, when dressed in her Sunday best, and Harry Fisher, Edward Faver, Logan Paul and Jay Dwiggins are an amusing quartette of awes.

A FLASHLIGHT FLYER (Kalem), July 13.—The reply of the fortuitous photographer to the "I am negative," when asked by a customer, "Will the picture be a good one?" cannot be applied to this one-reel comedy. "Ham" and "Bud" attempt to run a photograph gallery and their efforts are positively funny.

WHAT A CINCIN (Lubin), July 13.—A half-reel farce which depends largely for its humor upon the ability of the producer and the cast. Will Louis, and the people under his direction, have been fairly successful in bringing about this result.

STUDIES IN CLAY (Lubin), July 13.—A novel and amusing cartoon comedy, on the same reel with "What a Cinch." The drawings are by Vincent Whitman.

THE PARSON WHO FLED WEST (Selig), July 13.—The story of a minister who takes the crime of another man upon himself, this one-reel Western drama uncovers a vein of sentiment which will appeal to many. The acting and the directing are praiseworthy.

THE PAIR OF "TIE SCOFFER WHO FELT HARD" (Essanay), July 14.—Golf players will find this one-reel fable, by George Ade, a treat. It illustrates the grand maxim: No man is safe after he makes one wallop, and the late of one scuffer who becomes a bug is treated with the best brand of Ade humor. Harry Dickinson's playing of the title role scores heavily.

THE HONEYMOON BABY (Vitagraph), July 14.—The horrible fate of a newly married couple who try to escape detection by taking a borrowed baby with them on their honeymoon, is set forth most humorously in this one-reel comedy. Mr. and Mrs. Sydney Drew are the Newfies; the baby is also a good actor.

THE ONE FORGOTTEN (Biograph), July 15.—Isabel Ros, Edward Cecil and Frank Newburg, make this one-reel drama entertaining. The story is ultra sentimental, but the moral is sound, a recalcitrant husband being brought to realize the worth of the wife he neglects.

A PIPE DREAM (Essanay), July 15.—The first half of this one-reel farce is superior to the latter half. It is, nevertheless, an average good offering. Billy Mason is amusing as the tramp, and Ruth Hennessy is a lightly-tipping fairy.

THE FIGHTING KID (Mina), July 15.—Reviewed by Edward Weitzel on page 698, issue of July 24.

HEART-SELIO NEWS PICTORIAL No. 56, 1915 (Selig), July 15.—Views of a cyclone in Missouri, also at Cincinnati and Ludlow, Ky., take up the first part of the film. The other items: Race between Vanitie and Resolute, New London; 6,000 men swearing allegiance to the flag, Detroit, Mich.; Lucile fashions; parade at Lowell, Mass.; social-worrier evicted, Chicago; newborn at Woodland Beach, Staten Island, N. Y.; war pictures from England, Italy and Serbia.

BILLY, THE BEAR TAMEER (Vitagraph), July 15.—The humor of this one-reel farce is not at all subtle, but most of the action takes

place in the open, and the laughs are reasonably frequent. Billy Quirk, Constance Talmadge, and Albert Roccardi labor incessantly and successfully for their several roles.

BROKEN WAYS (Biograph), July 16.—A one-reel Griffith re-issue, with Henry B. Walthall and Elsie Greer, the picture is its own excuse for again being offered to patrons of the screen.

THE BACHELOR'S BABY (Essanay), July 16.—G. M. Anderson is again seen in the role of a man who sacrifices his own happiness for the woman he loves. The one-reel drama is carefully mounted, Mr. Anderson giving an earnest and painstaking performance. Margaret Clayton plays a young girl most creditably.

AN HOUR OF FREEDOM (Lubin), July 16.—Here is an original plot. It is taken from a story by John Barton Oxford, and makes a rattling good one-reel comedy. Arthur Johnson and Lottie Briscoe play the leads in the right spirit and the entire cast is adequate.

WELCOME TO BOHEMIA (Vitagraph), July 16.—Real comic complications and lively action makes this one-reel farce an excellent vehicle for the endeavors of Wally Van, Nitra Frazer, Clay Fitz-Gerald, and a number of other experienced and spirited players of farce. L. Case Russell is the name of the author.

THE LITTLE RUNAWAYS (Biograph), July 17.—Two bright little children assist Gus Pinks, Irma Dawkins and Jack Mulhall in putting over this one-reel drama. The story is light in texture, but appealing, the child element being handled naturally.

FOR HIS MOTHER (Edison), July 17.—Paul Niles has written a one-reel drama of army life which deals with the common soldier, and shows how army discipline reclaims a wild young chap. The play is well made and well produced. Carlton King, Herbert Voss and Helen Strickland play the leading parts.

JANE OF THE BOIL (Essanay), July 17.—A Tennessee mountain heroine, but no moonshiner element, gives this two-reel drama the charm of novelty. The story averages well, the action is brisk, and the action of Lillian Drew, Richard C. Travers and Edmund F. Cobb effective.

A DEED OF DARING (Episode No. 36 of the "Hazards of Helen" Railroad Series) (Kalem), July 17.—The title does not do this one-reel drama justice: there are several deeds of daring performed by the nervy Miss Holmes before the play is finished. A carload of invisible Chinamen is utilized, and considerable kept at the old breathless tension.

WRITERS MA COMES BACK (Lubin), July 17.—This one-reel comedy is a brilliant example of how not to treat a mother-in-law. Mr. B. Reeves, in some mysterious manner, has acquired a wife, much coin, and an invalid mother-in-law. He attempts a little amusement at the sick woman's expense, and has the tables turn upon himself. A very good comedy.

LIVES OF THE JUNGLE (Selig), July 17.—Nothing particularly new is revealed in this one-reel drama. The incidents are entirely probable, however, and have been carefully transferred to the screen. The result brings the drama into the acceptable class of photoplays.

General Film Company Specials.

MIDNIGHT AT MAXIM'S (Kalem), July 12.—Reviewed by Lynde Deane, on page 511, issue of June 26.

THE WOMAN (Essanay), July 12.—In this Chaplin two-reel release Charlie treats himself to a shave and his audience to a new phase of his art. He dons the garments of a fashionable young lady, and impersonates the fair creature with uncommon skill. The picture does not contain as much rough-and-tumble comedy as most of his predecessors, but is full of fun of a more subdued type.

THE SMOLDERING (Selig), July 12.—A two-reel drama in which mother love in the heart of a drug user gives her strength to fight back the craving long enough to insure her son's marriage. The theme is a morbid one, unrelieved by any touches of comedy, but has considerable dramatic strength. The production has been given every necessary accuracy, but the stage direction is occasionally at fault.

COINCIDENCE (Biograph), July 13.—This two-part drama, taken from two stories by Roy Norton, tells a sympathetic story of considerable dramatic power. The producer has given careful attention to his part of the work and Jack Drummer's impersonation of a blind musician is a fine example of deep feeling and artistic appreciation. Mary Malatesta, Ivan Christy, Walter Coyle and Joseph McDermott offer characterizations of merit.

TEMPER (Essanay), July 13.—This three-reel drama, written by H. S. Sheldon, has all the elements of a photoplay of the best type. The story is powerful, true to life and preaches a moral. Henry B. Walthall plays the leading character with feeling and skill and is finely supported by Ruth Stonehouse, Ernest Maupin and Wards Howard.

A NATURAL MAN (Vitagraph), July 13.—Things as they are not

have often been woven into an effective play. Such is the case with this two-reel photoplay. The story is apocryphal, but possesses interest, several touches of humor, and is more than passably well acted by Otto Lederer, Alfred Vosburgh, Myrtle Gonzales and their associates.

THE STRAIGHT AND NARROW PATH (Kalem), July 14.—This two-reel sensational drama pictures a condition in the industrial life of a large city which is founded on fact, the struggles of a young girl to support herself on the small wage received from a department store. The drama is a creditable piece of work from every point of view. Ollie Kirkby, Merin Sals, Frank Jonasson and Arthur Shilley play the principal characters.

ALL FOR OLD IRELAND (Lubin), July 14.—Reviewed by Lynda Denig on page 667, issue of July 24.

A HOUSE OF CARDS (Lubin), July 15.—The symbolism in this three-reel drama will be best understood by adepts at draw poker. The story, however, is reasonable, modern, in theme, and has been well produced by Leon D. Kent, L. C. Shumway, Velma Whitman, Melvin Mayo and Grace Huntley, are more than satisfactory in the leading roles.

THE OCTOPUS (Selig), July 15.—Thomas Santschi's production of this three-reel photoplay, adapted from a story by Charles Belmont Davis, brings out the strong points in a convincing manner. The theme deals partly with the seamy side of life and the logical conclusion is not sacrificed to the "happy ending." Thomas Santschi, Lillian Haywood and Leo Pierson form a competent trio in the leading characters.

HER VOCATION (Edison), July 16.—The author of this three-reel drama believes that caring for home and husband is the true vocation of a married woman. This view of the matter is set forth startlingly, if not convincingly, the adventures, during a hunt for local color, which an authoress and her husband find their way, being decidedly interesting. Margaret Prussing, Augustus Phillips, Paul Crute and Harry Baumgartner are well cast.

THE CONFESSION OF MADAME BARASTOFF (Vitaphone), July 17.—There is much to praise in this three-reel drama, written and produced by Charles L. Gaskill. It deals intelligently and dramatically with a certain grade of Russian society, the army atmosphere being skilfully sustained. The interest never drops, and the climax is reached—and completed—with telling effect. Gladden James, John Costello and Edna Holland form the familiar triangle. Their acting merits nothing but praise.

Mutual Film Corporation.

MUTUAL WEEKLY NO. 28, 1915 (Mutual), July 15.—In this issue we see the French battleship "Conde," General Gaispini reviewing the French troops, the portion of the Capitol at Washington wrecked by the Frank Holt bomb, a dredge passing through the Panama Canal, Red Cross dogs, the race between the "Vesuvio" and the "Resolute," the first annual beach fashion show at "La Jolla," near San Diego, and a gala moving picture performance at the Gaumont Palace, Paris, France.

A CHASE BY MOONLIGHT (Komic), July 18.—A good cast is emphasized by the comedy of the theme, namely, the chase, Elmer B. Wood, Clarence Barr, Max Davidson and Louise Albeol. Fay's papa does not altogether approve of her choice of a sweetheart, which paves the way for the chase which is further aided by unrelated incidents that flow along in the most natural manner.

THE LIE (Reliance), July 19.—This picture is attractive principally because of the beautiful color locations chosen for its setting. It treats of the story of a man who is shipwrecked and comes home several years later to find his wife married to another.

HIS COLLEGE WIFE (Beauty), July 20.—A comedy number, attractively pictured, in which Billy is called home from college and keeps his marriage a secret. The young wife acts as maid. Complications come up of an amusing nature. Webster Campbell and Neva Gerber play the leads. This is quite pleasing.

THE RUNAWAYS (Majestic), July 20.—This is a play played by children and is in many instances very amusing. Carmen De Rue, Violet Radcliff and George Stone have the principal roles. A rustic atmosphere has been brought into the picture, which is very charming.

WAIT AND SEE (American), July 21.—A pretty love story, with Edward Cohan, Winifred Greenwood and others in the cast. The young millionaire loses his shoe and the girl finds it, discovering "Mr. Cinderella" by advertising in the papers. This is nicely presented and makes good light comedy.

OLD MOTHER ORRY (Reliance), July 21.—Teddy Sampson is an attractive figure in this production in which an old woman is persecuted by worthless relatives who gain possession of her fortune through illegal means. The picture is quite an enjoyable one.

P. HENRY JENKENS AND MARS (Palstaff), July 23.—A new variation of a familiar theme, in which Riley Chamberlin does some good comedy work. It appears as a modest clerk who for one day wears the helmet of Mars. This is a silly film with courage that he talks back at his wife, gets a raise in salary and surprises everybody, himself included. This is good comedy.

THE LITTLE CATAMOUNT (Majestic), July 23.—Dorothy Gish appears in this as a mountain girl who falls in love with a fisherman, the latter portrayed by W. E. Lawrence. The atmosphere is good and the characterizations better than usual. This makes a very pleasing out-door subject.

MAKING OVER GRANDPA (Royal), July 24.—In this the girl rents a baby and brings it home in order to touch the heart of her miserly old grandfather. The idea in this is good but it is not handled very strongly.

HIS TWO PATIENTS (Thanhouser), July 25.—The wife of an army officer imagines herself an invalid. A specialist is sent for, who dis-

covers she is shamming and tricks her into walking alone. Later he operates on a lame girl, falls in love with her and teaches her to walk. Harry Benham plays the leading role; the girl cripple was appealing in her few scenes. A pretty story, well handled.

Mutual Film Corporation Specials.

WHEN AMBROSIO DARES WALRUS (Keystones), July 12.—Reviewed by Louis Reeves Harrison on page 608, issue of July 24.

THE FOX WOMAN (Majestic), July 15.—Reviewed by Louis Reeves Harrison on page 606, issue of July 24.

THE AMERICAN (Reliance), July 17.—A fairly interesting two-reel of a semi-military nature. Marguerite Loveridge, Lawrence Patton, Raymond Wells, Carl Formes, Jr., Kate Toneray and Thomas Jefferson comprise the cast. The scene of the story is laid in Mexico, where the Manhattan Oil Company is operating. Marguerite Loveridge is especially charming.

THE MYSTIC JEWEL (Majestic), July 18.—There is nothing out of the ordinary about this two-reel production which is a melodrama with a slight flavor of the Orient. A jewel stolen from a woman of the Orient by a young American is the cause of all the excitement. This woman enters the room where the young man and his friend are seated, infuses poison into the atmosphere of the room, and attempts to gain possession of her jewel in this way. A portion of the story of the woman is inserted to better explain the circumstances.

THE HONOR OF THE DISTRICT ATTORNEY (American), July 19.—A very fair plot characterizes the story of this two-reel film. The district attorney's daughter meets him promising never to sacrifice his honor. His trial comes when he arrives too late for his daughter's marriage to a young man whom he believes to have committed a murder. It is afterward discovered, however, that the young man is innocent of the charge.

DIRTY WORK IN A LAUNDRY (Keystones), July 19.—Ford Sterling appears in this two-reel low comedy, assisted by Minta Durfee and others. The action, most of it, takes place in a laundry and quite a lot of harmless fun is extracted out of the institution, making full use of the equipment and machinery. There is also a spirited chase in which Ford leaps from a motorcar to an auto, both going at top speed. This contains many laughable incidents.

THE PICTURE OF DORIAN GRAY (Thanhouser), July 20.—A strong two-reel presentation of Oscar Wilde's famous story. The plot is unusual, and even though none of the familiar epigrams of the author find their way into the subtitles there is an artistic flavor to the production. Dorian's picture is painted in the evidence in the passing years of his selfish, dissipated life, though his own countenance remains unchanged. Harris Gordon handles the leading role effectively and Helen Fulton was pleasing as the ill-fated young actress who won Dorian's heart. The story is unusual and well worth while.

THE MATING (Mutual Western Picture, N. Y. M. P. Corp.), July 22.—Reviewed by Louis Reeves Harrison on page 608, issue of July 24.

OUTCASTS OF SOCIETY (Thanhouser), July 27.—This two-reel story of a young girl falsely accused and convicted of shoplifting is one of quite strong appeal. There is a touch of human nature and some real pathos in the prison scenes, where she meets both the girl who is responsible for her plight and also the latter's mother. The girl's friendship later leads to continued friendship on the outside, when all begin a new life together. Mignon Anderson plays the leading role. This is much stronger than the average story of its type.

THE PHANTOM EXTRA (Broncho), July 28.—A two-reel subject, featuring Richard Stanton, Rhea Mitchell and others. The hero is a young politician, elected to the legislature. He falls in love with a fast set of lobbyists, who want him to vote against the mine bill. The heroine, daughter of an editor, has a fake extra printed, telling of a great mine disaster. This induces the politician to stand by his principles and vote for the measure. Later he forgives the girl for her trickery. This is well constructed and entertaining, an stories of sacrifice frequently are, which always weaken the character of a story.

WHEN LOVE LEADS (Domino), July 29.—A two-reel number, with Clara Williams, Harry Keenan, Jack Nelson and Margaret Gibson in the cast. The older sister Mary sees Florence marry their employer, whom she has loved, and Florence becomes very extravagant and steals money from the safe, following this by eloping with her former lover. Mary tries to save her sister's reputation by taking blame for the theft, but her employer learns of his wife's guilt. The story closes with him presumably becoming interested in Mary. This is a little short of conviction in some respects, an stories of sacrifice frequently are, at the same time it is well constructed and fairly strong.

WHEN THE TIDE CAME IN (Kaybee), July 30.—A two-reel number, with Estelle Allan, Thomas Chatterton, George Fischer and Louise Giamber in the cast. The city girl comes to the coast where she fascinates the young fisherman. He neglects his own sweetheart who drowns herself. The city girl throws him over and the story is brought to a close by him finding the dead body of his former sweetheart. The plot is not new or particularly strong; the seacoast settings are attractive. The photography is also good.

North American Film Corporation

THE HIGHEST HIDDEN (North American), July 19.—No. 12 of "The Diamond from Sky" Hagar is in this picture, and also the latter's reason. The Stanley estate is sold at sheriff's sale, Arthur purchasing it through Detective Blake. The sale scene are well staged and contains some comedy. Later Arthur, still known as John Powell in the West, strikes it rich in the oil fields. It is seen and recognized by Vivian in a casket. Luke takes the diamond from the Indian papers in the closing scenes. The interest is well maintained.

Paramount Pictures Corporation.

THE RUG MAKER'S DAUGHTER (Morosco), July 3.—Reviewed by Lynde Denig on page 670, issue of July 24.

THE CLUE (Lasky), July 8.—Reviewed by W. Stephen Bush on page 670, issue of July 24.

KINDLING (Lasky), July 12.—Reviewed by W. Stephen Bush on page 665, issue of July 24.

Pathe Exchange, Inc.

IMA SIMP ON THE JOB (July 20).—This is an amusing farce comedy in which Ima Simp has his own troubles moving a trunk upstairs. The trunk afterward is found to contain a fortune for the eccentric female of the play which starts Ima Simp and other males on the trail of the interesting female.

HOW EGGS ARE TESTED (July 26).—An interesting and instructive illustration of the manner in which the freshness and vice versa, of eggs is ascertained. On the same reel with the following subjects:

THE SPIDER MONKEY (July 26).—This presents an attractive illustration of one of the most interesting of the monkey species, a little animal which lives entirely in the trees, living on fruits and soft bark. On the same reel with the above, "The Monogosa," a comment on which appears elsewhere. It is also on the same reel with the above two subjects.

SPITBALL RADII (July 26).—A rather enjoyable farce comedy centered about a baseball game in which the female pitcher of the female team that comes to town causes a sensation, and mischievous Luke in an attempt to impregnate the lady, gets what's coming to him.

Pathe Exchange, Inc. Specials.

THE HOUSE DIVIDED (Balboa), July 28.—Reviewed by Margaret I. MacDonald on page 688, issue of July 24.

Universal Film Mfg. Company.

RIGHT OFF THE REEL (Joker), July 8.—Max Acher and company disport themselves in this characteristic number. He plays a moving picture actor who masquerades as a wealthy man to gain the widow's daughter. He succeeds but breaks the widow's heart. This is not extremely funny, but has many amusing moments.

ANIMATED WEEKLY, No. 175 (Universal), July 14.—Raising the submerged yacht, Alike Deep II.; a children's celebration in Cleveland; Bryan welcomed home at Lincoln, Neb.; aftermath of the Cincinnati cyclone, and other scenes are featured in this number.

THE TALE OF HIS PANTS (Nestor), July 26.—This one-reel comedy number features Lee Morse in "The Tale of His Pants" and others. The humor is not particularly strong, but some of the country characterizations are good, particularly in the church scenes. The plot is very slight; it makes a fair offering.

THE NEW JITNEY IN TOWN (Imp), July 27.—A light comedy number featuring King Baggot and Jane Gill. He leaves his clerkship and buys an old automobile which he converts into a jitney bus. Some amusing incidents result. A pleasing light subject.

THE DOUBLE STANDARD (Victor), July 28.—In which two younga wives smoke, flirt and conduct themselves as their husbands do. All meet in a restaurant and happiness follows a general mixup. This is neither very new plot or strong in treatment. It makes an average number.

THE RISE AND FALL OF OFFICER 13 (Nestor), July 30.—A typical number by Smith Addison, featuring Lee Moran as a young recruit on the police force. He proves himself a hero and gets in strong with the chief and his daughter. Later some toughs queer him and he loses out. A good light plot, headed in a pleasing way.

MEIN FRIENDT SCHNEIDER (Big U), July 31.—Murdock MacQuarrie is featured in this as a pawn broker. Robin Adair and Anna Lehr are the sweethearts, the latter playing the pawnbroker's daughter. Suspected of being a money shark the pawnbroker turns out to be a friend and benefactor of the poor. The production strikes an appealing note and leaves a good feeling with the observer. A nice little story.

THE VILLAGE SMITH (Joker), July 31.—A number by Clarence U. Badger, with Max Acher, Gale Henry and others in the cast. The widow dresses up a hobo visitor and goes riding with him to make the blacksmith jealous. Low comedy of about average merit.

Universal Film Mfg. Company Specials.

POINT ON THE WHEEL (Reel), July 25.—This three-reel offering, written by Julius G. Furthmann, features Lon Chaney and Elsie Jane Wilson, with George Fennell, Tom Webster and Luke Warrington in minor roles. It is a close and accurate study of life in a poor factory district, and like an Ibsen drama it looks squarely at life, leaving out none of the sordid details. The result is a picture that is unpleasant and depressing, and yet it is done so admirably that the observer is impressed with the truth of what he sees. The son of shiftless parents marries a factory girl; his father dies of drink and his mother of heart disease. Later the son becomes worthless and accidentally drinks poison, leaving his wife free to find real happiness with another.

THE EARL OF PAWTHICKET (Broadway Universal Features), July 26.—Reviewed by Margaret I. MacDonald on page 697, issue of July 24.

A STARTLING DISCOVERY (Universal Special), July 24.—No. 6 of "The Broken Coin" series, in two reels. Kitty and Frederick are still in the clutches of the Alchemists. Rolfeaux comes to the rescue of Kitty and he and she have some thrilling adventures. The leap from the cliff

on horseback was well shown. Later Kitty succeeds in getting both parts of the coin, but as she is in the act of putting them together a hand reaches out with a revolver, bringing the reel to a mysterious close.

THE FLIGHT OF A NIGHT BIRD (Gold Seal), July 27.—A very pretty love story in two reels, featuring Hobart Henley, Cleo Madison, Agnes Vernon and others. The development of the first reel, in which the rich young idler meets the girl is natural, unforced and almost a model for this sort of situation. The hero's later adventures as a factory employee are also entertaining. A good, light love story.

LIFE AND MOVING PICTURES (L-Ko), July 28.—A two reel low comedy number, featuring Harry and Mrs. Gribbon, H. Pathe Lehmann, Alice Howell and Billie Ritchie. Mr. O'Donnell has just married and is very jealous of his wife's cousin. They attend a moving picture show and see pictured the troubles of many newly wedded couples. The husband starts a rough house at the show. This is characteristic and has many laughs in it for admirers of this type of comedy. There is nothing of an objectionable nature in the number.

HERITAGE (Læmmle), July 29.—Reviewed by Lynde Denig on page 696, issue of July 24.

THE HUNCHBACK'S ROMANCE (Imp), July 30.—A two-reel production, based on a short story by Erno Lesing. The story depicts Yiddish characters and a cast headed by Rebecca Gershtein presents same in a competent way. The plot concerns a hunchback garment worker who brought a baby girl over from Russia and raised her. She falls in love with a younger man and the hunchback saves both their lives in a fire. The atmosphere of the production is excellent and the acting is good. The climax comes in the fire scenes when Alerte proves himself a real man in spite of his infirmity and his love for the girl. The acting is sincere and convincing.

A DAUGHTER OF THE JUNGLE (Blanco), July 31.—Reviewed by Lynde Denig on page 696, issue of July 17.

V-L-S-E, Inc.

A TEXAS STEER (Selig), July 26.—Reviewed by James S. McQuade on page 693, issue of July 24.

Miscellaneous.

FATE'S DAUGHTER (Inna Wallace), July.—Reviewed by Margaret I. MacDonald on page 671, issue of July 24.

FAREWELL DINNER TENDERED A. E. YARR.

A surprise banquet was tendered to A. E. Yarr, retiring manager of the Milwaukee office of the Casino Feature Film Company of Detroit, on the evening of July 14, in the Badger Room of the Hotel Wisconsin. Plates were set for fifteen. Mr. Yarr was hurriedly called to the hotel and was very much surprised to see his numerous friends gathered around the festive board to wish him Godspeed and good luck in any new venture that he undertakes. Mr. Yarr has many good friends by his never-failing courtesies and good will toward everyone connected with the motion picture industry.

The table was headed by the old "vet," E. H. Hoyt of the Metro Film Service, Minneapolis, as toastmaster, and he called upon J. Gallagher of the Mid-West Feature Company, Minneapolis, who responded by giving an interesting talk of conditions in his territory. Louis B. Goulden, president of the Goulden Film Corporation, had the table in roars of laughter by his clever imitations of two local film characters. Sam Norville, of the Milwaukee Feature Film Company, responded with his original poem, "Remorse." Walter A. Baier, of the Jacobs Film Booking Offices, responded with an interesting talk on film conditions in Wisconsin and Minnesota.

Mr. Yarr tried to respond but was overcome with emotion, but nevertheless managed to thank those present for their good will. Best wishes were extended to B. C. Smith who succeeded Mr. Yarr as manager of the local office of the Casino Company.

Others present were S. J. Smith, Princess theater, Sioux Falls, S. D.; S. R. Clinegan and W. Loranger, of the Casino Company, Detroit; Max Wiesner, World Film, Chicago; W. Brimmer, M. Kann and V. De Lorenzo, of the local Universal office, and Frank T. De Lorenzo, of the Badger Poster Mounting Company.

WORLD FILM PRESENTS MONTAGUE LOVE

Montague Love, who stayed behind in this country on the return of the Cyril Maude players to England after their success in this country, and who later affiliated with the Arnold Daly successful revivals at the Park theater, New York, and a recognized English leading man of note, also a screen actor of remarkable ability, plays the leading male role in the successful Sunday matinee "Sunday's Revenge" staged by the George W. Lederer Filmotions Corporation starring Miss Reine Davies, "The American Beauty of the Stage," and presented by World Film.

San Francisco Convention

(Continued from page 794.)

most ways, as far above any other form of expression as that shining sun above the earth, whose frightened-to-death Americans are allowing themselves to be made into images resembling the devils of Russia.

At the conclusion of Mr. Griffith's remarks and after the director had been given three cheers, President Pearce thanked him for his address. Mr. Tugwell moved that the league go on record definitely as opposed to all forms of legalized censorship.

The motion was passed unanimously.

Friday—Closing Session.

The final session was one of the most interesting of the week. Not only was there considerable business transacted—following chiefly upon a supplementary report of the committee on resolutions—but near the close many players entered the hall. Remarks by Hobart Bosworth, Frank Keenan, Raymond Hitchcock and Mack Sennett held the attention of the delegates far beyond the hour named for the final adjournment. Of course, the principal business of the day was the election of officers, although interest in this was minimized by the fact that it had been the general understanding that President Pearce, owing to pressure of private business, would not be a candidate for re-election and that Fred J. Herrington, of Pittsburgh, would be selected to succeed him. This happened.

The annual per capita tax was reduced from \$2 to \$1. Thanks were extended to the San Francisco exhibitors, headed by Mark Cory, chairman of the arrangements committee, for the excellent way in which they had provided for the comfort and entertainment of the visitors. The trade press was praised and thanked for its support of the League. There was a lively discussion of the resolution deploring the operation of theaters by manufacturers, but it was passed. Mr. Schmidt opposed the action of the committee, stating that if he could get early possession of a subject that had received a big premiere presentation in one of the large houses he had no difficulty in charging and collecting 50 cents. There was applause when he said it was difficult these days to get hold of a really big subject.

Mr. Beach offered a motion, which was passed, providing for a uniform system of bookkeeping in all state and local branches of the League. Mr. Beach also moved that the officers of the National League be authorized to compile a list of the motion picture theaters of the United States, regardless of whether the owners are members of the organization or not, and that measures be taken to assure the invariability of the list. This was passed. Action was taken opposing the showing of pictures in saloons. It was decided to defer the election of a secretary until the books pertaining to that office had been audited by the incoming administration.

Invitations to hold the next annual convention of the League were received from New York, Detroit and New Orleans, but they were referred to the national board. President Pearce read a letter from Thomas A. Edison, in which the inventor said there was ample reason for mutual congratulations on the growth of the business and sent his sincere personal congratulations to the exhibitors on the dignity to which the showing of pictures had attained. The League formally extended to the Northwestern Association of Exhibitors an invitation to amalgamate.

Mr. Tugwell nominated President Pearce to succeed himself, and commending the administration of the present incumbent. Mr. Pearce, however, said he was compelled to decline. He in turn nominated Fred J. Herrington, praising him, and in conclusion describing him as one who "comes clean from Pittsburgh." The nomination was seconded by Treasurer Jeup, who said he had known Mr. Herrington ever since the Cleveland convention, the first national gathering of the exhibitors, five years ago. Mr. Herrington was elected by acclamation.

Also by acclamation were elected Mark Cory, of California, as first vice-president, Mr. Brophy, of Oklahoma, as second vice-president and Mr. Jeup as treasurer.

President Beach introduced Hobart Bosworth, who referred to the big things impending in the making of pictures and expressed the conviction that they were for the betterment of the exhibitor and the public, and that all connected with the industry would profit much by the changes. On motion of Treasurer Jeup it was decided to instruct the executive board to take up the codification of the constitution and by-laws.

Frank Keenan made an address that was mirthful at times and serious at others. He said that while he had worked

in but one picture he had for a long time been a "picture bug," and for that reason felt he could talk to the exhibitors from the standpoint of the public. He spoke of the importance of the story. He also alluded to the necessity of employing only capable actors, and said no longer was it possible to get by with a picture in which the star had as chief recommendation curly hair or large brown eyes. Speaking about his own work for the screen he raised a howl of laughter when he said, "I just want to confide to you that I have seen myself in my first picture and, believe me, I am good." Mr. Sennett said that the Keystone Company was spending more money now than ever and that everything was being done to make its pictures more and more acceptable to the exhibitor.

Raymond Hitchcock explained that his popularity on the screen lay mostly in the fact that up to date the subjects in which he had appeared had not been released. He kept the audience in laughter all the time he was on the platform. The mirth was not lessened when, in referring to the talk of Mr. Keenan, he said: "Me for the large eyes and curly hair."

President Pearce declared the new officers duly elected and installed, and the fifth annual convention of the Motion Picture Exhibitors' League of America adjourned sine die.

Friday Night—The Ball.

The crowning event of the convention was the grand ball, held in the Municipal Auditorium in the Civic Center. This event had been widely heralded, and extensive preparations made, a feature of the arrangements having been the bringing from Los Angeles of almost fifty prominent screen artists from the leading studios. As was the case with the convention itself, the task of arranging the details of the ball devolved upon the chairman of the Convention Committee, M. E. Cory, and much of the credit for the success of this affair must be given him.

Owing to the fact that the historic old Liberty Bell arrived in San Francisco late Friday evening, some of the plans for the ball had to be changed at the last minute and many of the dignitaries of the state and city were unable to be present until the festivities of the evening were well under way. Governor Johnson, who was to have led the grand march with Geraldine Farrar, was a member of the committee that brought the historic relic to the exposition grounds and unfortunately could not be present. Mayor Rolph was also absent, but representatives of the city government were on hand to grace the occasion.

The gathering of screen favorites was fully up to the expectation of the ball committee, and during the early part of the evening the boxes they occupied were surrounded by eager throngs of admirers, the floor officers finding difficulty in keeping the crowd moving.

In keeping with the exposition and Liberty Bell spirit which prevailed, the hall was tastefully decorated in the exposition and national colors, and after the commencement of the grand march the scene was further enlivened by the releasing of hundreds of colored balloons.

The grand march was led by Carlyle Blackwell and Blanche Sweet, followed by other leading picture players, the new and retiring officers of the National League and the state and local delegations. Following this, the regular dance program began and lasted until the early morning hours. Owing to the immense size of the auditorium, and the fact that many who attended were onlookers occupying seats in the balcony, the floor was crowded at no time, and the attendance was larger than appeared to be the case. Motion pictures were taken of the grand march by Mills Brothers. Mr. Sciaroni was in charge of the lighting and photographing. The pictures were shown at the Empress theater on Saturday evening.

The committee having charge of the floor consisted of M. E. Cory, chairman; R. F. Abraham, president of the San Francisco local league; H. L. Beach, retiring president of the state league, and the newly-chosen vice-president of the National from California; R. L. Marks, secretary of the Screen Club of San Francisco; I. Oppenheimer, Joseph Huff, E. Nasser, A. Markowitz, A. Goldberg and W. A. Cory.

Among the player folks and film men who were present and occupied boxes were Geraldine Farrar, Blanche Sweet, Carlyle Blackwell, Mabel Normand, Raymond Hitchcock, Mrs. Raymond Hitchcock (Flora Zabelle), Mack Sennett, Owen Moore, "Diamond Jim" Brady, Barney Baruch, Fred Bosworth, Hobart Henley, M. L. Markowitz, Bessie Barriscale, Howard Hickman, Frank Keenan, W. S. Hart, House Peters, Kenneth O'Hara, Myrtle Gonzalez, Mrs. Gonzalez, Sam Spedon, William Duncan, Jesse Lasky, Morris Gest and wife, C. B. De Millie, W. W. Hodgkinson, wife and party,

Bobbie Harron, Mae Marsh, Dorothy and Lillian Gish, Mrs. Gish, Francis X. Bushman, Marguerite Snow, Irving Ackerman, Fred J. Balshofer, Marie Empress, Art Smith, aviator; Mrs. Smith and Manager William Bastar and Mrs. Bastar, G. M. Anderson, Victor Potel and Mrs. Potel, Ben Turpin, Jesse Jackson, and Shorty Jack Hamilton.

Convention Notes.

S. J. Greenwood, for several years located at Tulare, Cal., attended the convention with Mrs. Greenwood and took advantage of his stay in San Francisco to inspect the Exposition. He has just sold his house at Tulare and is looking for a new location.

G. E. Thornton, manager of the Oakland house of the Turner & Dahnen Circuit, attended all of the gatherings and ably represented this big firm.

A. J. Bachelor, another house manager for Turner & Dahnen, spent considerable time at the convention. He recently took over the management of the T & D Theater at Berkeley, Cal., having formerly been located at Sacramento.

Jack L. Lawrence, formerly chief operator at the Queens Theater, Ltd., Christchurch, N. Z., was an interested visitor at the convention. He is located at San Francisco during the Exposition, having charge of the moving picture department of the Bolivia exhibit.

Harry J. Leland, formerly of Sacramento, but now of Woodland, Cal., where he recently opened a splendid new house, was present at the convention. He reports that business has been very satisfactory at the new Strand Theater since the opening date.

O. J. L. Byers of Angels Camp, Cal., is one of the live wire exhibitors of California. He has practically no competition, as he operates the only picture house in the county in which he is located, but nevertheless keeps in close touch with the industry and, of course, was at the convention.

C. L. Jacoby, formerly of Napa, Cal., but now manager of the Park Theater, opened a short time ago at Oakland, attended the meetings to observe the latest ideas from the standpoint of the exhibitor.

Max Graf, formerly of San Francisco, and later with the Pathe Exchange at Salt Lake City, attended the convention. He will leave shortly for Dallas, Tex., to accept a position with a leading exchange.

J. C. Cohen, of Honolulu, T. H., took advantage of his stay in San Francisco to spend several days at the convention and the Exposition.

Utah was represented at the national gathering by E. Mcshay of Salt Lake City and A. L. Stallings of Provo.

P. S. Braun, who recently opened a new theater at Rio Vista, Cal., a prominent summer resort on the Russian River, managed to get to the convention and absorb many useful points.

F. D. Shastri, of Benares, India, was an interested visitor at the convention, dividing his time during the week between the Auditorium and the Exposition.

A. Herbruger, of Guatemala, Central America, attended several of the business sessions and features of entertainment.

The California Film Exchange received by express just before the grand ball on the closing day of the convention a large number of copies of the new Universal Weekly, and these were distributed as souvenirs.

Manufacturers' Exposition

BEAUTY, comfort and attractiveness marked the exhibits of the exposition salon, two floors above the convention hall in the auditorium. When the throngs of visitors, both exhibitors and the interested public, entered the show place of the many firms represented they felt at once welcome.

Paramount Pictures Corporation.

The most prominent and artistic booth was that of Paramount Pictures Corporation, which occupied the most showy place in the hall. It was the first to strike the eye, and naturally the initial impression lasted, and it was even more impressed by a smiling life-size color photograph of Geraldine Farrar and of Mary Pickford. Entirely of white woodwork of wistaria trellis construction, the Paramount exhibit covered the space of three booths. Over the center arch blazoned the trade mark, while on every side were gilded the names of the principal producing companies that release through the program. Under each arch of the trellis white boxes of smiling California blossoms were placed, while bright green vines twined to the canopy above.

Comfort, as well as display, was a feature of the booth. Huge divans, easy chairs, and rugs galore made the place a cozy meeting spot for showmen and their wives. Many of

the stars were shown in oils—Geraldine Farrar being featured, with Blanche Sweet and others of the several companies.

Those who received were President W. W. Hodgkinson, Herman Wobber, of the San Francisco office, Kenneth McGaffey, of the Lasky studio, and a trio of pretty girls who handed out programs and pictures of stars.

Metro Pictures Corporation.

No sooner had the eye of the visitor scanned the room than it lighted on the large square booth of the Metro. "Come over and be metooed," was the invitation, and no one who entered the place missed the display. Here Harry Reichenbach smiled a welcome and Fred J. Balshofer gave invitations to a private running of "Second in Command," the six reeler in which Francis X. Bushman and Marguerite Snow are starred.

This booth on the entrance to the palace, was one of the most richly decorated of them all, having a color scheme in neat decorations which pleasantly held the eye. It was set off by rich oil paintings of Mr. Bushman, Mme. Petrova, Marguerite Snow, and many other Metro satellites.

Besides the invitations to the theater calls were presented with neat souvenirs of Bushman and other stars, and a Bushman puzzle, together with a program of Metro Day at the exposition and other interesting literature.

Universal Film Mfg. Co.

One of the most attractive displays was that of the Universal. The Big U had a booth twenty feet long, decorated with blue and gold bunting, and in which hung large handsomely framed photographs of Hobart Bosworth, Herbert Rawlinson, J. Warren Kerrigan, Clio Mason, Grace Cunard, Ella Hall, Robert Leonard and a host of other well-known players. Topping and in the center of the display of the players is a smiling picture of President Carl Laemmle.

The exhibit is in charge of M. L. Markowitz, manager of the California Film Exchange of San Francisco, assisted by W. A. Cory, brother of M. E. Cory, chairman of the convention committee, and D. S. Markowitz, of the Los Angeles branch. M. J. Jonas, head of the publicity department of Universal City, came up early and stayed with the show until it closed.

New York Motion Picture Corporation.

As usual Thomas H. Ince was on deck and ably represented by Kenneth O'Hara, in charge of the mobile publicity office. Mr. O'Hara was the first Los Angeles man on the scene, and his work shows it in many ways. At one entrance the visitor is greeted with a dark purple funnel-shaped miniature stage-effect display, in the center of which is a handsome illuminated photograph, life-size, of Mr. Ince. Directly under is an illuminated copy of a telegram from New York, which reads: "To the Motion Picture Exhibitors' League of America, Fifth Annual Convention, San Francisco; Keep Your Eye on Ince, Kessel and Baumann." Here a maid hands out a neat little booklet which says on the cover, "Best Pictures on Earth." Opened, the book says: "They come from Inceville," and as the cover is laid over, Ince pops up from a folded stand-up, at the wheel of a camera, standing on a map.

Another Ince booth showed off to good advantage the stars in sepia tones on buff paper, featuring Bessie Barriscale, William S. Hart, and many others as well known.

Mack Sennett is also in this row, having sent up a fine life-size picture of Mabel Normand, and a large one of Roscoe Arbuckle, and another of Raymond Hitchcock. This is a silent display, but it speaks volumes for the faces that are shown.

Another booth which Mr. O'Hara arranged was the Sennett-Ince combine. This was a deep purple display with plenty of electric lights to play upon the faces of the two great directors of comedy and drama. This was another silent one which did its mission.

David W. Griffith reigned supreme with half a hundred of his popular stars artistically arranged about him. This display was in charge of Bennie Zeidman. Many visitors who attended the convention out of curiosity besieged the Mutual booth for postals and stayed about looking at the many pictures of the famous players.

World Film Corporation.

The exhibit of the World Film Corporation proved an interesting display. At different and artistic angles were beautiful portraits in natural color of several well-known World stars, among the more prominent being Clara Kimbald Young, Robert Warwick, Vivian Martin, Alice Brandy, Beatrice Michelena, and many others of prominence. Literature on various "Two Dollar Broadway Attractions" was freely distributed. The booth was in charge of Joe Deitch and W. W. Drum, who were on hand personally to meet the exhibitors and outsiders.

It was an interesting time for the showmen, not only from

the point of the manufacturer of pictures, but from the exhibiting end of the business, for every projecting machine company was represented as well as the accessory makers and musical and entertainment dealers.

Thomas Edison, Inc.

The good old Edison machine was exploited by the Edison man on the coast, George Breck, who has been in the business for many years here and in Los Angeles. He showed the latest Edison model, and a goodly crowd surged in and out of the gates. Every article in the film accessory line also was shown by Mr. Breck. Even as I watched the veteran demonstrate a late model a man who had been in the booth shortly before returned and placed a deposit of \$100 on the latest big model. He was J. H. Knowles, of the New York Amusement Company, at Sonora. He did not question the price, which has not yet been set, but ordered the first one shipped to him.

Enterprise Optical Mfg. Co.

The Motiograph was there, too, with Edward H. Kemp in charge. He is of this city, and arranged one of the nearest machine display booths. It was of dark velvet drape set off with gold letters spelling the name of the machine. Six projectors were on display, one of which had never before been shown, the 1916 model. The original Motiograph was also on exhibition.

Nicholas Power Company.

In a row at one side of the decorated salon were the booths of the machine men. Nicholas Power was granted the highest award at the exposition of the Panama-Pacific, and this banner and ribbon were on display, together with the latest projectors, stereopticons and other attachments. One interesting feature of the Power exhibit was the two-sided film-testing machine, which used paper film. On one side was the star and cam Geneva movement, while on the other was the Powers, Maltese cross and cam movement. The two films were threaded and the old style movement soon tore the film to shreds. Another interesting machine was the original Power projector, which was examined with much interest by showmen. R. W. Horn, of New York, was in charge of the exhibit.

Precision Machine Co.

Frank Cannock, one of the chiefs of the Simplex, was present in the booth of the Precision Machine Company, which was under the management of Fred A. Clark. Present also was Mr. Atwater, from New York. Everything in the latest Simplex machine was on display as well as attachments.

G. A. Metcalfe.

W. L. Stern, sales manager for G. A. Metcalfe, of San Francisco, was on hand with two booths filled with three machines, the Simplex, Power, and Baird, the latter being the latest model of the big projector. He also displayed a copy of the grand prize award of the 1915 fair. In addition were various accessories and the Minusa gold fibre screen and the Frude Film Circuit closing device. The little Simplex \$35 camera was also an interesting exhibit for people who are interested in motion photography.

The Art Slide Co.

The Art Slide Company had a booth under the direction of F. Young, who, by the way, said he was one of the pioneer exhibitors of this city. On exhibition were the latest in slides, including a moving picture slide just entering the market. He received several orders while I was there. This particular specimen of the novelty when inserted shows Charlie Chaplin slowly arising from the depths of a barrel. It is unique.

The Feaster Film Feed Co.

The Feaster Film Feed Company was represented by William G. Smeltzer, sales manager for the Walter G. Preddey Company of this city. He demonstrated the no-rewind machine, which attracted attention from the exhibitors.

National Carbon Co.

Along with the machines came the fuel for their burners, the National Carbon Company having a display of everything from a small quarter-inch hand carbon to the two-inch sticks for battleship searchlights. And while I talked with W. C. Kunzman of this city, who had charge of the display, along came Peter J. Jeup, who said: "Well, well, here they are. Do you know I was the first man in Detroit who used these carbons, and my theaters are still burning them," which was quite a recommendation. H. J. Raffin assisted Mr. Kunzman, who is from the Cleveland office. He demonstrated the flaming arc on a screen in a manner interesting to showmen.

Heywood Brothers & Wakefield.

Not only were direct film articles shown, but the theater equipment men had their booths. The Heywood Brothers & Wakefield Company showed some elegant opera chairs and furniture. The concern has equipped some of the largest and best houses on the coast, having offices in Portland, San Francisco and Los Angeles. Manager C. E. Corby and Evan Griffen were in charge.

American Photoplayers Company.

And all the while the Fotoplayer made music for the visitors. The big No. 45 oak player was set up at one end of the salon, and every person who visited the exposition went to the end of the room and listened to the music before he or she departed. Another instrument was demonstrated in the miniature theater, where throngs watched the latest pictures being projected.

Balboa Producing Co.

The Pathe exchange of San Francisco had charge of the exhibit of the Balboa Producing Co., with H. W. Oviatt and H. W. Korper in charge. Here were handed out neat banner souvenirs of the Balboa players, including Ruth Roland and Henry King, Jackie Saunders and Joyce Moore. The booth was neatly decorated with large pictures of prominent Pathe players, and the film which survived the Los Angeles fire was shown.

David Horsley.

One midway booth which attracted much attention was that of the Mina films, where David Horsley's smiling photograph greeted the exhibitors. There were pictures of the great Bostock studios in Los Angeles and interesting announcements. Ernest Shipman represented Mr. Horsley temporarily. Mr. Shipman opened the only register outside of the official one, and while I talked to him for ten minutes fifteen interested persons signed up for literature to be sent them telling of coming attractions under the Mina flag.

Los Angeles Motion Picture Co.

Even if the exposition was for the exhibitors, there was one booth which was exclusively for the manufacturer, this being the display of the Los Angeles Motion Picture Company, under the supervision of its manager, H. Paulis, who, by the way, is the inventor of a clever tripod mechanism which he has built and sold in numbers. The feature of the tripod is the instant panoramic release which allows the camera's eye to be instantly turned in any direction without the slow winding process. A knob under the tripod screw quickly relieves the tension on the camera base, allowing it to be turned to any direction. The Angelus cameras and other picture taking apparatus, including the Angelus printer and the Gold King Screen, were also on display.

The trade journals held forth in the press row.

Fox Entertainment.

One of the most enjoyable of the many features of entertainment during convention week was the automobile ride through the city on Friday afternoon, tendered by the Fox Film Corporation, and ably managed by William Citron, the San Francisco manager. A fleet of sight-seeing cars was provided and shortly after two o'clock the party of one hundred and fifty exhibitors that had gathered at the Fox Exchange on Golden Gate avenue started on the tour.

For the benefit of the out-of-town exhibitors the route was planned almost entirely within the limits of the so-called burned district, enabling them to form an estimate of the damage caused by the catastrophe of 1906. The exhibitors were furnished with colored serpentine and their trip was an animated one. The party traversed Market street, went through Chinatown, passed the main gates of the Exhibition, covered the Fillmore street district and the Mission and returned to the starting point by way of the new Civic Center.

Luncheon to Visiting Players.

While the first morning session was coming to a close the Los Angeles aggregation of players arrived and were received by the committeemen. After several popular screeners talked the exhibitors, players and others embarked in a score of automobiles which had been gaily decorated and were taken for a ten-mile ride through the outskirts of the city. The parade, headed by a big band, went down Market street for the length between Valencia and the water front, which is about three miles. With flags flying, band playing, the line of machines was the main attraction of the heavy shopping and business crowds of Friday afternoon.

An elaborate luncheon was served in a downtown restaurant and a flashlight picture made. After the delayed repeat the party adjourned to the hotels and rested, preparing for the ball in the evening.

The Motion Picture Exhibitor

BUILDING OF MASSACHUSETTS LEAGUE.

Effort Being Made to Induce Exhibitors to Join and Pay Dues.

FRANK H. VINE, formerly manager of the New England office of the World Film Corporation, is traveling throughout Massachusetts in an endeavor to arouse enthusiasm among the exhibitors in an effort to have them support the Massachusetts Motion Picture Exhibitors League.

The exhibitors take very little interest in this organization, which has accomplished wonderful results in the past three years. Through the efforts of the organization, the five minute bill, which affected only the small exhibitor, was repealed. It was this organization which fought censorship in the past session of the Legislature.

A number of exhibitors have joined the organization, but have failed to contribute a cent for its support. The financial burden is generally borne by a few. This year the most of the bills were paid from the personal account of President Ernest H. Horstmann, who is connected with a large organization, which the proposed legislation against which he fought, would not have affected in the least had it been passed.

The small exhibitor fails to realize that the work of the league has saved his living for him. The least an exhibitor might do is join the organization and after that pay the yearly dues, which are very small and from which innumerable good results will be obtained.

President Horstmann has worked untiringly in the interests of the league. He is willing to continue this work provided that he receives the support of the exhibitors. It is unfair for any exhibitor to expect this man to fight legislation single handed, because he heads the league. It is pitiable that he should be made to bear all the burdens.

The second summer outing of the Massachusetts Motion Picture Exhibitors' League will be held on Wednesday, August 4. It will be held at either Pemberton or Villa Napoli, Nantasket. The committee of arrangements comprises J. Lourie, Glover Ware and Louis Boas. All who contemplate attending should notify the committee immediately.

PHILADELPHIA EXHIBITORS' OUTING.

Picture Men Have Big Day at Atlantic City—Many Present.

ONE of the most enjoyable summer outings yet given in which the Pennsylvania moving picture industry participated, took place on Sunday, July 18, when the second annual outing of the Motion Picture Exhibitors' League of Philadelphia was held at Atlantic City, N. J. Perfect weather conditions greeted the occasion and as the party of several hundred members and friends of the league assembled in the train-shed of the Philadelphia & Reading Railroad, in Camden, preparatory to boarding the special train which transported them to the scene of the day's festivities, it was evident that each was there with the express intention of having a good time.

This annual event proved more successful than last year and the members are loud in their praise of the individuals who conceived the plans for such a day of enjoyment and fun. Although the program officially opened at 9.10 a. m., when the "special" rolled forth from the covered shed on its trip across the state, the fun-making began long before. As early as 8.30 a. m. the individual groups of picnickers began arriving, and from then on it was one continuous laugh. Strangers, there were none. Everyone seemed endowed with an unprecedented spirit of goodfellowship so that before long the party had taken on the appearance of one big family and the success of the project was assured.

After a dip in the surf of the famous Atlantic City beach, dinner was served to the party at the Continental Hotel and, again after a round of pleasure during the afternoon, supper was served at the same place. There was dancing in the evening.

Among those present were: Charles Segal, president of

the Exhibitors' League; Jay Emmanuel, secretary of the League; Mr. Crappel, of the League; Steve Talbot, of the Play Review; Simon Libros, manager of the Picture Playhouse Films Company; H. Powell, Continental Film Exchange; Mr. Glen, of the American Feature Film Exchange; Louis Hopkins, of the Columbia theater; Carl Hess, of the Lehigh Palace; J. H. Butner, of the Continental Film Exchange; Mr. Solomon, of the Bosworth Company; Mr. Green, of the Susquehanna theater; Mr. Givens, of the Famous Players Exchange; Messrs Clark and Bethel, of the Metro Company; Mr. May, of the World Film Corporation; Mr. Jacobs, of the Imperial theater; Marcus Benn, of the Benn theater; Mr. Getzler, of the Greater New York Film Rental Company; William Alexander, of the Fox Company; Edgar Mads, of the Lubin Company; Jim Daley, of the Lubin studios; M. Hebrew, of the V-L-S-E; Mr. Efinger, of the Leader theater; S. Hopkins, of the Broadway theater, and Davis Corson, of the United Film Service, and Wilson F. Bloch, representative of the Moving Picture World.

NEW YORK EXHIBITORS' OUTING PROGRESSING.

Much Activity Being Shown by the Members of New York Local in the Big Brighton Beach Field Day.

WITHIN the past week the proposed Gala Carnival and Field Day, to be given by the New York Local Number One of the Motion Picture Exhibitors' League of America, has taken on a more definite shape in the organization. It was announced for the first time last week that the New York exhibitors would inaugurate this outing as a permanent annual event of a similar nature to the usual midwinter reception and dance. The date set for the midsummer field day is Saturday, August 21, and Brighton Beach will be the scene of the carnival festivities.

The motive that prompted this idea of an outing was not any idle money making scheme. It was the necessity of raising immediate funds to ward off hostile censorship legislation that is certain to come up at Albany this fall, as well as to try and have passed certain measures in regards to the admission of children to theaters. This carnival and field day event should really be considered a trade affair. It is held under the auspices of the exhibitors' league for the sole reason that the exhibitors have taken the initiative in regard to warding off inimical legislation.

The heads of the various committees have been designated finally and in their order are as follows:

Samuel H. Trigger, general chairman; Lee A. Ochs, general vice-chairman; Phillip Rosenston, treasurer; Thomas Howard, financial secretary; Aaron A. Corn, chairman entertainment and reception committee; William Hilkeimeier, chairman invitation committee; Thomas Howard, chairman publicity committee; Isaac Hartstall; chairman ticket committee; Thomas Howard, chairman program committee; Mrs. Lewis J. Selznick, chairman ladies' committee; King Baggot, chairman photoplayers' committee (gentlemen); Lottie Briscoe, chairman photoplayers' committee (ladies); J. Sarzin, chairman of contests; Hugh Hoffman, chairman press committee; "Silent Bill" Haddock, chief announcer; Robert C. Whitten, sergeant-at-arms.

For the benefit of those who might have missed last week's notice the general schedule for the day is as follows: At 10 a. m. the day begins with water sports, such as swimming races, rowing races, water polo, fancy diving, etc. This will continue until 1 p. m. At 1:30 the trade (in general will assemble at Coney Island and march to the Brighton Beach Race Track, where the carnival and field day sports will begin at 2:30 p. m.

The New York exhibitors think that it cannot be too strongly emphasized that this gathering is really a general trade affair for the benefit of all. For this reason they solicit ideas as well as financial assistance from all quarters. The call is for co-operation and the cause is deserving of special attention even to the point of sacrifice.

All communications, suggestions, donations, etc., should be addressed to the Motion Picture Exhibitors' League, 110 West 40th street, New York City.

Kempton Greene, by Himself

ONLY three years in photoplay, with an inconspicuous beginning with one company, would ordinarily mean a limited amount of experience in the work, but I think I can put in a claim for a graduate's diploma—that is, so far as having passed the grammar grades. I never expect to be wholly finished. Instead of spending my vacation away from



Kempton Greene.

the city, I joined a friend and got a chance to play small parts at the Lubin studio for Colonel Joseph Smiley. Summer lapsed into autumn and then winter came. I was still increasing my experience as a screen player. One thing led to another, until Mr. George Terwilliger gave me my first leading part in his play, "The Cry of the Blood." Last winter he chose me to go to St. Augustine with his special company, where I played a succession of important parts and had some unforgettable escapes. I wouldn't mention them if they had been the usual exaggerations of the ordinary press-agent, for an actor in the pictures is expected to attach no importance to the daily risk of his life. But this was one degree more risky. A yacht was loaded with oil and set afire, the conflagration timed so that it would end with the explosion of a chest of powder. I was left aboard, with orders to jump into the water at a certain moment. With the fire raging behind me and the powder due to explode within a minute, I hesitated to plunge over the rail. Why? Because I saw three sharks swimming near the surface. I could either be blown to smithereens or be nibbled by the sea beasts. I plunged. By some miracle the sharks did not attack me. I am back at the Philadelphia studio, unscaathed and happy. I like to specialize in wayward sons, dissolute brothers and bad boys generally. My ambition, however, is to abandon acting altogether and produce light comedies.

BIG SETS FOR "THE COTTON KING."

For his production of "The Cotton King," Director Oscar Eagle of the Mutual Film Corporation, insisted on having settings as correct as the most experienced of scenic artists could devise. He wanted a cotton exchange in which any big city broker might feel at home, one that would appear genuine from whatever angle photographed and he didn't care if his sets occupied all of the floor space in the large Fort Lee studio.

The studio is a big building, but there wasn't much vacant room last Saturday afternoon when Director Eagle had his exchange in place for the photographing of several of the dramatic scenes in the coming feature. Massive pillars rose some thirty feet toward the glass roof; in the center of the floor was the pit peopled by a throng of shouting dealers; on an elevation to one side were the boards for the marking of the quotations, and so on to the last detail, everything belonging to a cotton exchange was included in this most elaborate of sets.

With George Nash playing the leading role and a crowd of some seventy-five principals and extras, Director Eagle worked through the heat of last Saturday afternoon until he had completed the big interior spectacles of "The Cotton King." Now it remains for him to take his company south for the photographing of several exteriors requiring buildings of a type not to be found in this locality. When the picture is completed, upwards of 1700 people will have appeared in the scenes. It is an odd coincidence that Mr. Eagle played in the original stage production of "The Cotton King" more than twenty years ago.

"Old Jane of the Gaiety," a Thanhouser release of July 15 in the Mutual program, is a story of the theater. The cast includes Ethyle Cook, Grace De Carlton, Jay Yorke, Morgan Niblack, Janet Henry and Winifred Lane.

Just Mr. and Mrs. Boyle

JOSEPH BOYLE, of 2737 North Nineteenth street, Philadelphia, Pa., who, in his leisure moments, assists John Ince in the direction of Lubin photoplays, eloped on July 2. Of course he did not go alone, his accomplice being Maud Douglas, of 2722 North Nineteenth street, one of the pretty actresses in the Lubin fold. Everybody at Lubin's has known for months that Mr. Boyle had fallen a victim to Miss Douglas' flashing eyes and blond beauty, but nobody suspected even lately that the couple had gone to Elkton. Nearly a fortnight ago they were married, and have been living happily ever after.

The elopement came after a strenuous day's work, in which Mr. Ince and Mr. Boyle were directing Crane Wilbur, Mary Charleson, and others. Mr. Boyle whispered something to Mr. Wilbur, Mr. Wilbur whispered something to Mr. Ince, the latter cranked up his machine, Mr. and Mrs. Wilbur, Mr. Boyle, Miss Douglas jumped into their seats and the car whizzed southward to the Maryland Gretna Green.

When the deed was done, all were pledged to secrecy, but recently Mr. Ince simply had to tell. As a result, Mr. Boyle has a sore hand receiving congratulations and Mrs. Boyle is somewhat in doubt as to whether eloping pays after all, because of the unmerciful teasing she received.



Mr. and Mrs. Jos. Boyle.

Frederick Arnold Kummer

WORLD FILM CORPORATION will shortly present the Wm. A. Brady photoplay "The Ivory Snuff Box," by Frederick Arnold Kummer. Holbrook Blinn plays the lead in the photoplay, which is a powerful detective story. It is Mr. Blinn's second appearance in World Film features, and he has been provided with a strong vehicle for his wonderful dramatic powers.



Frederick A. Kummer.

Frederick Arnold Kummer, the author of the photoplay, has many dramatic and literary achievements to his credit. Of the former "A Daughter of Eve," "The Brute," "The Painted Woman," "The Other Woman," "The Diamond Necklace" were successes with the public and served to establish Mr. Kummer's reputation as a novelist and dramatist of great ability. His novels and stories have appeared in the leading magazines of the country and many of them have been separately published and some of them form the basis of his plays.

Recently Mr. Kummer turned his attention to the construction of feature photoplays and again met with conspicuous success. His original profession was that of engineering, but his essays in literature were so encouraging that he has, for eight years, devoted most of his attention to writing, being ranked by competent critics very highly among modern authors. "The Ivory Snuff Box" is scheduled for early release.

"The Lilt of Love" is the latest of William C. Dowland's Laemmle offerings. It is a drama of a sympathetic sort. Mr. Dowland and Violet McMillan play the leading roles.

Ban on Fight Films Sustained

U. S. Circuit Court of Appeals in Philadelphia Hands Down Important Opinion of Affirmance.

THE action of Frederick S. Freed, Deputy Collector of United States Customs, at Newark, N. J., in refusing to permit L. Lawrence Weber, prominent theatrical conductor of New York, to import photographic-film positives of the heavyweight championship fight between Jess Willard and Jack Johnson, held in Havana, Cuba, on April 5, and the action of Judge Thomas G. Haight, of the United States District Court, at Trenton, in refusing to enjoin Collector Freed from barring the films from this country, were sustained in a decision handed down by Judges Joseph Buffington, John B. McPherson and Victor P. Woolley, of the United States Circuit Court of Appeals, in Philadelphia, on Monday afternoon.

In the decision handed down by Judges Buffington, McPherson and Woolley, for the United States Circuit Court of Appeals, on Monday, the court says:

"The plaintiff contends that the letter of the statute," here referring to the Act of Congress of July 31, 1912, "supports the collector and the district court, but asserts that the Act is in substance unconstitutional and should therefore be disregarded. In brief the argument is that Congress, in the act of prohibiting the importation of the Commerce Clause, is in reality attempting to exercise police power that belongs solely to the States.

"We do not take this view of the situation. It is needless to say that only in a clear case may an act be declared unconstitutional. It being equally true that if such a case be presented the duty of a court is plain: in our opinion the statute under review belongs undoubtedly to a class of which numerous examples exist, namely, statutes that fall directly under the Commerce Clause but effect indirectly the field of police power. It can hardly be doubted, that in this class the court determine what article offered for import shall be admitted belongs solely to Congress, and that the right to admit on certain terms implies the plenary right to refuse admission on any term. It is true that after an article has once been admitted, and has thus become part of the common stock of property Congress may so far lose control over it that the regulation of its future use may fall properly within the jurisdiction of the States, but the article does not become subject to the State until it has passed the custom house; and, if Congress chooses to exclude it altogether on the ground for example that the public health or public morals suffer, we do not see how the States can object. Such exclusion is permitted by the Constitution. Manifestly, the power exists somewhere, and as the States do not possess it there is no other depository except the federal government. Indirectly, no doubt, the police power of the States may thus be interfered with.

"If, for example, a State should not be willing, or should perhaps even be desirous, to allow moving pictures of a prize fight to be exhibited, such a policy would of course be hampered by the Act in question, but the interference would be indirect, merely an unavoidable consequence of the exercise by Congress of its sovereign and undoubted right to regulate, and therefore to prohibit, commerce with foreign countries.

"The declaration in the bill that the films in controversy are intended not for sale but solely for exhibition is not controlling. Indeed, the allegations of the bill as a whole leave no room for doubt that the object of exhibiting the films is the large gains that are expected to accrue therefrom, and we see little, if any, difference between such an object and the sale or leasing of the films themselves. The plaintiff intends to sell the privilege of looking at the moving pictures, and from the very nature of such films that is precisely the use for which they are designed.

"But in any event the films are articles of commerce capable of being sold or leased, and the mere fact that the plaintiff has no present intention of using them for any other purpose than exhibition does not change their essential, material, character, or remove them from the class of tangible things that are the subject of 'Commerce,' in a definition of that word.

"We need not prolong the discussion. Not infrequently Congress has sustained in a similar exercise of power. In *Buttfield v. Stranahan*, 182 U. S. 470, the exclusion of inferior tea was upheld; *Broun vs. U. S.*, supra, sustained the exclusion of opium; in the *Abby Dodge*, 223 U. S. 172, sponsors gathered at a certain season of the year were denied admission; imitation of coins was excluded in the *United States vs. Marigold*, 9 Fed. 269; in *Re U. S. v. Colorado*, 157 U. S. 137, the interstate transportation of diseased cattle was forbidden, and the Lottery Cases, 188 U. S. 321, the interstate transportation of lottery tickets; *Hoke vs. U. S.*, 227 U. S. 308; *U. S. v. S. S. 220 U. S. 45*, the prohibition of transporting a food product was sustained on the ground that Congress had made the product an article of commerce.

"The government brief contains a list of nearly 20 statutes in which Congress prohibits the importation or carriage of various articles that we need not enumerate.

"The decree is affirmed."

The appellant's attorneys say that an immediate appeal to the United States Supreme Court will be taken.

STAATS-ZEITUNG WAR PICTURES.

Announcement is made in the advertising columns of this issue of The Moving Picture World of an extended trip to the Pacific Coast and return to be made by G. A. Lanke, representing the Staats-Zeitung series of motion pictures of scenes from the German point of view. Those interested will be able to see these pictures by consulting the weekly program of exhibitions given in the advertisement. Six reels are being shown in connection with an interesting lecture by Mr. Lanke in the big theaters of each city visited.

Triangle Film Incorporated

Aitken, President of \$5,000,000 Concern—Baumann, Griffith, Sennett and Ince Are Vice-Presidents.

THE Triangle Film Corporation, a \$5,000,000 company, to produce and market motion pictures, was incorporated at a meeting in La Junta, Colo., on July 20. The new concern is the outcome of the alliance of D. W. Griffith, Mack Sennett and Thomas H. Ince, who, with Charles O. Baumann, were made vice-presidents. The other officers are: President, H. E. Aitken, secretary, Adam Kessel; auditor, Charles Kessel. According to a despatch received by The Moving Picture World from Messrs. Kessel and Baumann, all contracts and agreements in connection with the Triangle Films Corporation were signed, sealed and delivered. The meeting was attended by the men chosen to fill official positions and lawyers representing other parties concerned in the incorporation.

The Triangle Company is the result of the Griffith-Ince-Sennett combine, previously reported in the World. The energies of the three famous directors will be centered on the production of multiple-reel photoplays in which stars from the legitimate stage will be featured. For the presentation of the more elaborate of the spectacles, the company's ambitious plans include the leasing of a chain of first-class theaters in the larger cities of the United States. It is probable that subsidiary companies, financed by foreign capital, will be formed abroad.

At Leading Picture Theaters

Programs for the Week at the New York Motion Picture Houses.

Vitaphone Theater Bill.

"MY LOST ONE" (Mi Perdida), is the chief feature of the Vitaphone theater program this week. "My Lost One" was written for Nicholas Dunaw, by Jesse Datus Smith, and produced under the direction of Harry Handworth, with Mr. Dunaw as Juan Mora, Dorothy Kelly as Perdida, and William Dunn as Henri Ducharme. The scenes are laid on the East Side, New York, and give the picture a decided foreign atmosphere. The story tells in simple narrative how Juan, deserted by his wife to satisfy an ambition to become a great singer, is inspired to write an opera, which he names "Mi Perdida."

Chapter twelve of "The Goddess" is an important feature on the program. The two parts show Celestia in her endeavor to quiet the restless miners, who have been goaded on to deeds of violence to the strike breakers, and depicts many thrilling episodes. A rural comedy of homely humor, "Old Good for Nothing" introduces Edwina Robbins, Jay Dwigins and Bobby Connelly. Number seventeen in Roy L. McCardell's Jarr Family Series, "Mr. Jarr and the Visiting Firemen," tells how Jarr makes good his bluff that he is a full-fledged fireman, Harry Davenport and Rose Tapley being the principals in the comedy. An amusing story with Lillian Walker, Evart Overton and Mary Maurice "A Key-board Strategy," in which wedding bells ring out for a male flirt, and "The Quarrel," a comedy of how a dog came near spoiling a first wedding anniversary with Myrtle Gonzales, William Duncan and Anne Schaefer, complete the program.

Marguerite Clark at the Strand.

At the Strand theater this week Marguerite Clark is appearing in a picturization of "Seven Sisters," adapted for the American stage by Edith Ellen Furness, and produced by the Famous Players Film Company. The play is based on the Hungarian system of marriage, where matrimonial conventions consign to spinsterhood a girl whose younger sister marries before her. Under the circumstances, seven daughters may be considered a very well disguised blessing, particularly when the middle one is such a hoyden that she places her sisters' romantic chances in further jeopardy by being expelled from the convent school. That is what the naughty Mici, portrayed by Marguerite Clark, does in the play.

The Strand Tropical Review, Travel and Educational studies, new comedies, and the usual excellent musical numbers are on the program.

Lenore Ulrich at the Broadway.

Kilmeny, a love story of the Gypsy Trail, produced by the Oliver Morosco Company, with Lenore Ulrich in the name part, is this week's leading feature at the Broadway theater. Miss Ulrich, who was last seen as a star in one of "The Bird of Paradise" companies, makes her first appearance on the screen in this picture. Other numbers on the bill include Broadway Animated News, South American Travel Pictures and the latest short comedies.

Spoor on "Sermonizing"

Aims to Produce an Entertaining Picture First—Moral Will Take Care of Itself.

GEORGE K. SPOOR, president of Essanay, in commenting on sermonizing films, stated: "While Essanay just produced a photoplay that carries a great moral value, 'The Blindness of Virtue,' Essanay never has and never will try to foist a sermon on the public, whether they want it or not.

"I take it that the first mission of a photoplay is to entertain. It must fail in its mission if it does not entertain. The public never will stand for a play that tries to teach a moral lesson if it is not presented in an interesting manner.

"Of course the photoplay must be clean, wholesome and uplifting in sentiment. It need not present a moral at all to be an excellent production. But if you have all these primary facts in a play and besides this a moral that points out a great fundamental truth in life you have a combination that grips the spectator as no other play can do.

"There is a basic love of truth and justice in everyone, even in the person who himself is not above reproach, that responds to a great teaching, if presented in a fascinating manner. This is clearly seen if you go to a theater where the mellowest kind of a melodrama is being shown. The crowd instinctively is carried away with the hero and will hate the villain.

"In 'The Blindness of Virtue' it was the aim of Essanay to make a fascinating photoplay, not to preach a sermon. In this play of Cosmo Hamilton, however, there is a great moral. It is not pushed forward; it is not emphasized. It is allowed to take care of itself and unfold naturally as the story develops. There are no dogmatic theories offered; there are no conclusions drawn. The public is thoroughly competent to draw its own conclusions. It sees and analyzes and comes to its own conclusion. The public as a whole knows what is right and wrong and in a play of this character inevitably draws the correct inference, without the producer trying dogmatically to foist it on them.

"Moral plays of this character, will always have a place in photoplay production, and a large place. But the purely sermonizing play that sermonizes for the sake of dogma and forgets the entertaining part will never find a very large following."

BILLIE BURKE SIGNS WITH NEW YORK.

MISS BILLIE BURKE has concluded negotiations which were entered into ten weeks ago, between the New York Motion Picture Corp. and Miss Burke for her appearance in a motion picture to be taken at their studio in Santa Monica, Cal.

The sum paid to Miss Burke is the largest paid to any artist who has so far appeared in pictures. Her salary is to be \$40,000 for five weeks' work and in conjunction with this Messrs. Kessel & Baumann, president and vice-president of the New York Motion Picture Corp., have agreed to pay all Miss Burke's expenses and furnish her a private car to and from California. Have also agreed to give Miss Burke the exclusive use of an automobile, first-class make, during her stay in California.

Adam Kessel, after Miss Burke had signed the contract, handed her a check for \$50,000, which stands as an option on her exclusive services for the next three years at a salary of \$150,000 a year, she being required to give the picture company her services for twenty-six weeks of each year.



Billie Burke Putting Her "O.K." on the Scenario Written for Her by Thomas H. Ince.

And as the contract entered into between Miss Burke and the New York Motion Picture Corp. calls for consecutive weeks Messrs. Kessel & Baumann today applied, through Wm. T. Sandall of 59 John street, New York City, for an insurance policy through Lloyds of London for \$50,000 insuring them against rain during Miss Burke's stay in Los Angeles. This will possibly be the second time that Lloyds have issued a policy against rain in this country, the other occasion being on July 4, 1910, a policy being issued to the promoters of the Jeffries-Johnson fight.

Adam Kessel signed the contract for the New York Motion Picture Corp. and among others present were Miss Burke's mother, Flo Ziegfeld, and John McKeon of the New York Motion Picture Corp. Miss Burke leaves for the Coast about August 15, 1915.

Frances M. Evans

THE number of women who occupy leading positions in the film world is growing. A new film exchange just started, has a woman for its president. It is Mrs. Frances M. Evans, who occupies this position with the E. & G. Film Service, Inc., a new exchange located in a suite of offices at 110 West Fortieth street, New York City.

Mrs. Evans, who has been connected for years with the film business, is a very well known to most of the exhibitors in New York, who all appreciate her extensive knowledge of the dramas of the screen and her excellent taste in selecting and recommending features.

The vice-president and general manager of the new concern is Wm. Weisfeld, formerly of the Rex Feature Film and the Colossus Film Co. The selection is a very happy one as everybody in the film industry and among the exhibitors of New York knows Mr. Weisfeld very well. His long experience as an exhibitor and his competence and ability as an exchange man, gives him the thorough knowledge of the wants and needs of the exhibitors, and there is no doubt that he is only too able to take care of all the business which is apt to come to the new exchange.

The secretary and treasurer, Louis Gero, has been connected with the film business for a number of years, devoting his energies mostly to importing features. The new exchange starts with about 100 big selected features and a great number of comics (Chaplin) and commercials, and it is one of the best equipped exchanges of its kind in the city.

WORLD FILM ENLARGES CINCINNATI QUARTERS.

The new quarters of the World Film Corporation in Cincinnati are among the most beautiful as well as the best equipped offices in this section of the country, and speak well indeed for the rapid growth of the business as effected by Manager Brehm and his able staff of assistants, whose slogan is "Watch Us Grow! Grow With Us!" Situated in the Savoy Hotel building on Sixth street, the new offices take up the entire two floors of the building, numbering ten different rooms, all tastefully decorated and supplied with the very finest equipment.

The new quarters provide separate offices for each department, and matters pertaining to each individual department are taken up directly with the heads of these offices, without necessitating an interview with each member of the force, before one's wants are attended to. Manager Brehm declares that though enlarged to nearly twice their former size the immense volume of business transacted even taxes their present capacity.

Assisting Mr. Brehm are George W. Hinton, formerly of the American Feature Film Company of Chicago, who is a recent addition to the force. R. S. Moran is still in charge of the force on the firing line, and together with Harry Young and H. P. Rhinock will take care of the out-of-town business. Tom Neer will retain charge of the shipping department.

Motion Pictures in 1870

Filling a Gap in the Chronicles of Kinematography—Henry R. Heyl Speaks on His Motion Picture Entertainment of Forty-five Years Ago.—What the First Motion Picture Program Looked Like.

By W. Stephen Bush.

I AM WRITING this to fill a gap in the chronicles of kinematography and I am indebted for my materials to an old citizen of Philadelphia, who has made an artful appeal to the persistence of vision as long ago as 1870. The man's name is Henry R. Heyl and the motion picture entertainment he gave occurred on the 5th of February in the aforesaid year. The Young Men's Society of St. Mark's Evangelical Lutheran Church of Philadelphia gave the entertainment at the Academy of Music in aid of the Library Fund. Associated with Mr. Heyl was O. H. Willard, in whose studio the motion pictures here spoken of were made.



Henry R. Heyl.

The First Moving Picture Program. STEREOSCOPIC. DISOLVING VIEWS. LES VUES D'ILLUSION.

With the advantages of very superior instruments and the capacious stage of the Academy, this exhibition will be produced upon a scale of magnitude and grandeur never before presented in this city.

The views to be used on this occasion are selected from the finest that can be found, and will embrace places of interest, and copies of works of art in our own and foreign lands, among which will be a series of rare and most beautiful instantaneous photographs of Niagara in Winter, charming views in the Yosemite Valley, scenes amid the *Glochers* of the Alps, together with photographs of fine statuary that appear in perfect relief upon the canvas, and many beautiful pictures with moving effects that give to them a natural and life-like appearance. Also a series of illustrations of the traveling legend of *Rip Van Winkle* will be shown, in connection with which a sketch of the story will be given.

With the assistance of the *Phantasmagoria* a number of striking illusions will be presented that will both amuse and interest.

During the evening, several *Tableaux* will be introduced. Among which will be the *Landing of Columbus*, from the painting in the National Capitol, and beautiful representations of *Statuary*.

TABLEAUX VIVANTS.

This is a recent scientific invention, designed to give to various objects and figures upon the screen the most graceful and lifelike movements. The effects are similar to those produced in the familiar toy called the *Zetroppe*, where men are seen walking, running, and performing various feats in most perfect imitation of real life. This instrument is destined to become a most valuable auxiliary to the appliances for illustration, and we have the pleasure of having the first opportunity of presenting its merits to an audience.

THE PHANTAMATROPE.

This is a recent scientific invention, designed to give to various objects and figures upon the screen the most graceful and lifelike movements. The effects are similar to those produced in the familiar toy called the *Zetroppe*, where men are seen walking, running, and performing various feats in most perfect imitation of real life. This instrument is destined to become a most valuable auxiliary to the appliances for illustration, and we have the pleasure of having the first opportunity of presenting its merits to an audience.



Photo Studio of O. H. Willard, 1209 Chestnut Street, Philadelphia, where the first motion picture photos were made for the Academy of Music exhibition of February 7th, 1870.

Among the scenes in which this instrument will be used on this occasion, will be a representation of *Little All Right* in a number of his darling feats. Also, a characteristic address from *Brother Jonathan* to the audience.

SHADOW PANTOMIMES.

Several well arranged substitutions for this feature, in which the opaque, shadow of real persons, of sizes varying from four to thirty-six feet in height, will assume the parts. *Jack*, the *Giant Killer* will be done in a style that will refresh early recollections.

A *Monmouth Menagerie* of performing animals will also be an exhibition. Imagine an elephant, eighteen feet high, and weighing 16,000 pounds, upon the stage of the Academy. A short act in one part entitled *The Power of Corn*, will conclude the *Shadow Pantomimes*.

Good Music May also be expected of intervals during the Evening.

Entertainment begins at 8 O'Clock.

ADMISSION TO ALL PARTS OF THE HOUSE, 50 CENTS.

Reserved Seats 25 Cents Additional.

Tickets of Admission may now be had of any of the members of the Society.

Reserved Seats can be secured now at the Jewelry Store of Messrs. E. M. & C. A. Heilig, Corner of Ninth and Vine Streets.

Mr. Heyl has always been interested in photography. He realizes that he was the "first on the ground," but he also realizes that in his time the manufacture and exhibition of motion pictures would have been commercially unprofitable if not impossible.

"It was," said Mr. Heyl, "only after the art of what may be called chronophotography arrived that motion pictures became a commercially profitable article. Chronophotography arrived through the perfection of a transparent film or ribbon and the invention of a camera that would take consecutive pictures of moving objects at the rate of 30 to 40 exposures per second. Our exhibition in Philadelphia more than forty-five years ago was the first public exhibition of moving pictures in which photographs of living objects were shown as if in motion by projecting the views upon a screen. The subjects exhibited were an address by Brother Jonathan, Japanese acrobatic performers and waltzing figures. The related photographs were small glass plate positives of selected subjects reduced from wet plate negatives taken from rapidly succeeding poses by an ordinary camera. The exhibiting device was called the *Phantasmagorope*. It consisted of a revolving skeleton disc around the periphery of which the glass positives were removably placed to register accurately as they intermittently came into the lantern rays. The disc was revolved intermittently having a decided period of rest while the picture was exposed and a much shorter period of movement between the exposures. During the intervals between the rests a vibrating shutter cut off the light. The rotation of the disc was in absolute control of the operator so that the movements of the waiters were kept in perfect synchronism with an orchestra of forty musicians and the pantomimic gestures and lip movements of Brother Jonathan coincided with the voice of the reader who supplied the audible words."

Though Mr. Heyl turned to other pursuits and had looked upon his invention more in the nature of a new application of the laws of optics he found his interest in the new art reviving when the later devices had made a new factor in civilization out of the motion picture. His mind had always been of an inventive turn and he had sought and found success in many commercial ventures always blazing his own trail and acting as the pioneer for others. He has many ideas for technical improvements and takes a very lively interest in modern kinematography. He is a great believer in the educational value of the motion picture and has strikingly original ideas on the future use of the motion picture as an instrument of education and enlightenment.

ESSANAY PLAYERS IN CANADA.

The Essanay Company has sent a corps of photographers through the northwest to get scenic pictures. The photographers went first to Toronto, Can. From there they left on the Canadian Pacific for Vancouver, British Columbia. Many stops will be made en route to get the very best scenic pictures of this district. Their itinerary carries them through the Rocky Mountains where there is some of the most picturesque scenery in the country. Already some wonderful pictures have been taken and shipped back to the Essanay studios at Chicago. The picture takers will be gone for more than a month and will get a large variety of scenes. The Essanay Company now is releasing two scenic productions a month. These are five hundred feet in length and are shown in connection with five hundred feet of animated cartoons. The cartoons are the "Dreamy Dud" series, drawn by Wallace A. Carlson.

NORTH AMERICAN MOVES TO NEW YORK.

The offices of the North American Film Corporation have been moved from 222 West State street, Chicago, Ill., to 71 West 23rd street, New York.

that they are playing, not for drama, but as they would play between the acts. That is their idea of theatrical experience. In a own Bear Cirkus an exhibitor has tried several times to get an orchestra to "play for his pictures," but as they simply played selections, medleys and dance music (principally co-sets and waltzes) without any regard to the picture, he had in each case to let them go and take on a pianist who, at least, tried to play appropriate music. Mr. Carl W. Baker, who has furnished orchestras in several localities through the middle west, wrote some time ago that he had found exhibitors more than willing to put in orchestras providing they played music appropriate to the pictures. Others have written me in the same vein, though I cannot at this moment lay my hands on names and addresses. To continue:

I maintain, foolishly, that "action" to be an unnecessary curtailment of repertoire; sometimes the action of a picture is in part negative enough to allow almost any kind of selection being played. Further, if you come to a slow part and the action demands otherwise, it can be left out and go to the next movement. Further, it is possible by a slight rhythmic change, introducing of drummers' effects, etc., etc., to alter without hurrying the character of almost any Andante; also the coda of the waltz is often in good order—for instance—timed to close a scene of real. The same idea of timing will often make a selection with its various movements just fit a picture. The dead pause is often dramatic, and the "time pause" where the theme changes (and often the music) is also often effective and refreshing.

I haven't given Mr. W.'s letter entire on account of its length, but have tried to give its salient parts. Maybe he thinks he is criticizing me. I don't know; if so, his only fault is that he has never read much of this page. About all he says has been said here at one time or another. So far as "banishing selections" is concerned I have given my views on this so many times that it seems like useless repetition to go over it again. In the same issue quoted (page 1077 M. P. World) is a letter from J. W. D. with comments by myself in which I suggested that this particular leader (and all others similarly afflicted) should cut out selections and all pieces containing several movements or heavy finale. When you know how to use (and time) them, as Mr. W. suggests, all right. When you don't know how—as the Mr. Henbraino mentioned—all wrong. Some time ago a correspondent from Los Angeles, Cal., complained of an orchestra there playing "Light Cavalry Overture" in a love story, working up the big forte finale in the most quiet and delicate part of the picture, and stopping with a crash—then a period of dead silence right in a spot where music was necessary if it was necessary at all.

Richard Tucker

RICHARD TUCKER has returned to Edison primarily to play the part of George Osborn in the feature production of "Vanity Fair," in which Mrs. Fiske is to be starred. Mr. Tucker played the same role with Mrs. Fiske, in the theatrical version, which, however, will not be used in the Edison version, an entirely new and complete scenario

having been prepared from the book itself. Edison has been able to secure several players who figured in the original stage production.

Mr. Tucker, however, is not new to Edison films, though they are the only pictures he has played in. He returns from Worcester, Mass., where he had his own stock company for the summer season, except for occasional visits to the stage. Mr. Tucker has been with Edison nearly four years, and has appeared prominently in many of their most successful releases.



Richard Tucker.

He was born in Brooklyn and was an industrious bank clerk in Rochester, N. Y., when the theatrical vocation became too much for the routine worker and he joined a stock company then playing there. After about a year's experience, he was with Nat Goodwin and played three seasons with that star, who was then appearing in a repertoire of revivals of former successes. After a season with Bertha Kalmar in "Cora," Mr. Tucker joined his fortunes with Mrs. Fiske and appeared in some four plays and several curtain raisers with her, in-

cluding "Salvation Nell," "Mrs. Bumpstead-Leigh," "Becky Sharp" and Hauptmann's "Hannele," earning flattering commendations for his work.

Mr. Tucker has also been singularly popular as a favorite in stock which, so much like the film, enables the player to become well acquainted with the play. This stock experience comprises well-known companies in Rochester, Toledo, Ottawa, Cleveland and Philadelphia, where he played last fall in the American Theater Stock Company. Mr. Tucker was also featured in "At the Mercy of Tiberius," a dramatization of the book of that name.

In the photoplays, Mr. Tucker has been one of the quickest to gain popularity as he combines exceptional experience and technique with a spontaneity—a natural boyishness of manner, tempered with a clean-cut and directness of interpretation making for a distinct screen personality. He is again a member of the Edison stock company and will appear soon in a number of the three and four-reel features which that company is putting out.

Kathryn Osterman

KATHRYN Osterman is the latest legitimate star to succumb to the lure of the film. The announcement that she is to desert the drama for studio work follows the desertion of Billie Burke and Raymond Hitchcock to the studio.

The signing of the contract by Miss Osterman with the Equitable Motion Pictures Corporation, a new \$3,000,000 organization, to star in three big features will mark, so Broadway hears, the beginning of a retaliatory process on the part of both moving picture producers and the so-called legitimate firms.

The Frohman office declared some days ago that the signing of a moving picture contract by any of their stars would automatically cancel their contract with the Frohman management. Billie Burke took the plunge.

Now with the announcement of Miss Osterman's advent into the picture camp the moving picture producers are going to insert a clause in the contracts with their stars that they cannot appear on the legitimate stage, thus holding fast the letter of the old

adage that it is a poor rule that will not work both ways.

Miss Osterman frankly declares that she is becoming a film star because the demands of the studio are not so exacting as the demands of the so-called legitimate. Recently Miss Osterman appeared in a moving picture play called "Housekeeping Under Cover," and it proved so popular that she was besieged with offers to appear regularly in the films and finally decided upon the Equitable.

The Equitable Motion Pictures Corporation is incidentally starting out to do big things. Felix F. Feist is the general manager, A. H. Spiegel president and Lewis J. Selznick vice-president. The studios, in charge of Isidor Bernstein, who is the general director, are located at Flushing, L. I., and the management has large plans for the initial productions.

With Miss Osterman signed as one of the principals, the management has stated that it is only the beginning of a campaign to secure some of the leading legitimate players.

MUCH CASH IN THIS CAST.

Wealth to the amount of \$100,000,000 was represented in one scene from Essanay's photoplay, "Affinities," written by Mary Roberts Rinehart. Most of the scenes for the photoplay were taken in and near Chattanooga. Society became interested in the taking of the picture and more than a score of the wealthiest families of Chattanooga appeared in some of the scenes. These included several persons of national character, among them being C. Z. Patten, Mrs. C. E. James, the Ross Faxon and Montagues. Many of the scenes were taken in their homes and on their lawns.

Lenore Ulrich Entertains the Press

When an Enjoyable Luncheon Is Partaken of at the Hotel Hermitage by Representatives of the Various Trade Papers and Others.

SUBSEQUENT to an exhibition of her first moving picture subject at the Broadway theater on Monday last, Lenore Ulrich, best remembered as the star of "The Bird of Paradise," entertained representatives of the press at a luncheon that proved to be mentally as well as physically satisfactory.

After the exhibition of the film "Kilmeny" and another short-length of film showing Miss Ulrich as she appeared at the depot on her arrival from the west, the fortunate ones repaired to the Hotel Hermitage, where, after luncheon had been served and heartily enjoyed, impromptu speeches complimentary to the charming little hostess, and pertaining to the art of picture making were called forth by Carl H. Pierce, of the Oliver Morosco Photoplay Co., who assisted Miss Ulrich in presiding over the affair. George Mooser, general eastern manager for the Morosco Theatrical interests; Wid Gunning, of the Evening Mail; T. Daniel Frawley, general stage director of the Morosco Theatrical Organization, and Margaret I. MacDonald, of the Moving Picture World, were those who responded to the call following a dignified and interesting address by Mr. Pierce himself.



Lenore Ulrich.

Those present were: Miles Langfield, manager Broadway theater; Carl H. Pierce, special representative Oliver Morosco Photoplay Co.; Lenore Ulrich; George Mooser, general Eastern manager for Mr. Morosco; T. Daniel Frawley, general stage director for Mr. Morosco; Gerald Duffy, editor Picture Play Weekly; R. K. Thompson, Picture Play Weekly; Thornton Fisher, Evening World and Moving Picture World; Hamilton Owens, movie picture editor New York Press; J. A. McGarry, dramatic editor New York Press; Pete Schmid, publicity representative Oliver Morosco Photoplay Co.; Wen Milligan, Moving Picture World; Henry Obshfeld, Apeda Studios; W. C. Miller, Philadelphia representative, Broadway theater; J. V. Cooper, Broadway theater organizer; R. W. Baremore, Every Week and Photoplay Review; Charles Condon, Motography; Peter Milne, Motion Picture News; Milton Loewenthal, New York Star; Julian M. Solomon, Jr., vice special representative Oliver Morosco Photoplay Co.; Miss Margaret I. MacDonald, Moving Picture World; Wid Gunning, Evening Mail, and George K. Henken, Oliver Morosco Photoplay Co.

LOOK OUT FOR "CABIRIA" DUPES.

Dupers of "Cabiria" are to be run down and punished, is the advice from Harry Raver's office of the Italia Film Company, makers of the big D'Annunzio spectacle.

Rumors of duping have reached Mr. Raver's ears from several sources, and while no infringements have been perpetrated, some damage has been done in several insold countries on account of rights being offered without authority at ridiculously low figures by so-called film exporters having offices in New York.

One instance of this damage was an attempt by a well-known pirate having a small office in the Fortieth street section to sell the rights for "Cabiria" in Brazil. As is usual in the Latin-American countries, there are but one or two buyers in each and these men are careful to determine whether or not the firm offering an important film is authorized to do so. A buyer in Brazil, who has been an Italia customer for years, received a quotation from the New York "exporter" which was about half the price fixed by the Italia office and he became suspicious. A cable to Torino brought

the advice that Harry R. Raver was in charge of the American Italia Company and the only New York agent.

Torino cabled Mr. Raver to investigate the attempted piracy and the latter immediately placed the matter in the hands of a competent detective agency which is diligently at work on the case.

Hans A. Spanuth

HANS A. SPANUTH, whose likeness appears with this article, is well known both in New York and Chicago film circles.

On his arrival in Chicago he took charge of the feature department of the General Film Company's exclusive service. That was about one and a half years ago, and he brought his weekly rental business in his territory up to \$5,000.

After that Mr. Spanuth became connected with Alfred Hamburger and assisted in organizing the Celebrated Players Film Co. After eight months he resigned his position as manager of that organization and became general manager of the Central Film Co., which was organized May 1st, 1914, by Jones, Linick & Schaefer.

This company, as originally organized, confined its operations to Cook County, Ill. "The Spoilers," "Les Miserables," and other big features were handled so successfully that the Central Film Co. was obliged to extend its operations to the entire state of Illinois. At the present time its operations embrace the states of Ohio, Michigan, Indiana, Illinois, Wisconsin, Iowa and Missouri.

Last fall, when Edwin F. Weigle, war photographer for the Chicago Tribune, brought back his first moving pictures from the battle fields of Europe, the Central Film Co. was selected to handle the bookings. These pictures broke all records, it is said, for pictures of their kind.

Griffith's "The Avenging Conscience" and "Salisbury's Wild Life Pictures" were other big successes handled by the Central Film Co. under General Manager Spanuth's direction.

In New York City Mr. Spanuth got his original start with Miles Brothers, where he was office manager. He then opened up Laemmle's New York office, and afterwards became advertising manager for the Motion Picture Distributing & Sales Co. He resigned that position after becoming assistant manager, and went into business for himself as producer.

At this time Mr. Spanuth produced "Oliver Twist," in which Nat Goodwin appeared as Fagin. This picture, Mr. Spanuth claims, was the greatest success of its kind at the time, and the first American made feature with an American star and a Broadway cast.

The Central Film Co. recently took the agency for the Kraus Mfg. Co. for the Middle West, handling their entire line of oil paintings and water colors of the various photo players in all sizes. The Central Film Co. has already placed this line of photographs in all of the Chicago department stores, a marked innovation of its kind in the moving picture trade.

Director Capellani's new picture, "The Imposter," will show the George Washington stopping place at Fort Lee. The house stands just as it was in the Revolutionary period. It has been neglected by the Fort Lee community, but Director Capellani has seen the value of placing it before the American people, and in "The Imposter" audiences will have their first view of this place, which is famous in American history.



H. A. Spanuth.

OBSERVATIONS

BY OUR MAN ABOUT TOWN.

THE national convention of the motion picture exhibitors at San Francisco was a splendid success, and according to the reports made by those who have returned from the convention everybody who attended was enthusiastic over the manner in which the program of the arrangements was carried out. Delegates, manufacturers, exchange men and others interested in the motion picture business say it was the best convention the national body has held in its five years of existence. The committee, officers of and delegates to the convention are to be congratulated upon the general satisfaction afforded the motion picture interests; but we are impelled to repeat what we said upon the close of the last national convention: the success attained is on paper only. The officers and delegates have not yet accomplished any real, practical ends. They have not yet instilled into the conventions that business zeal which the interests of the motion picture business require. As a social event for the delegates and others who attended, the convention was a big success. The Pan-American Exposition helped to make the gathering more interesting. As an industrial affair, the manufacturers and exchange people were exceedingly pleased with it. But what do the reports of the convention's business sessions show for the exhibitors of the country? We fail to find in them any original propositions, or anything that may serve to guide the subordinate organizations in reaching a solution of the many problems that confront them. Speeches by officers and honorary guests apparently took up most of the convention's time, and the balance of the time was taken up by the passage of resolutions condemning ownership of picture houses by manufacturers, condemning censorship in any form, and protesting against the use of motion pictures to exploit saloons. All these matters have received the attention of exhibitors in the various states and smaller organizations, and these people have naturally been waiting to learn suggestions from the national body as to the best methods for dealing with the problems.

On what the convention did it cannot be criticised. But it did not do enough. The selection of D. W. Griffith to speak on the censorship question was a wise one, as his connection with "The Birth of a Nation" has qualified him to speak on the subject. The assaults of the censorship agitators have probably been more bitter on his picture than any waged against any other single production. But Mr. Griffith had only one suggestion to make for a battle against censorship: that the picture men combine with the press to obtain results in that direction. Mr. Griffith, to our mind, clinched the effect of his address by tacking on the suggestion. In passing its resolutions the convention should have followed his example and given their views to the exhibitors who were not able to be present as to how censorship may be fought, how the exploiting of saloons by the use of pictures might be stopped, etc. A national convention affords the best means for obtaining from the exhibitors throughout the country views on problems affecting the industry and if advantage is not taken of that opportunity there is bound to be disappointment on the part of exhibitors who cannot attend.

Mr. Griffith's suggestion that the picture men combine with the press in an anti-censorship campaign is a good one. It is doubtful, however, that such a plan is a feasible one. The picture people and the press allied with their interests are ready and willing to make the combination, but we fear it will be a difficult matter to get the press Mr. Griffith refers to sufficiently interested. The attitude of that press towards motion pictures is far more favorable than it was a year ago. But it is really only an attitude of tolerance. The relations of that press with the regular theatrical business were such that motion picture people found it as hard to get recognition from one as the other. The theatrical people saw that it was a matter of business with them to discount motion pictures and detract public attention from them. The press saw that if the pictures cut into the theatrical field the newspapers would lose valuable patronage, therefore it ridiculed the pictures and the industry at every opportunity. When there was no opportunity for this, they treated the pictures with silent contempt. It was only when regular theatrical people got into the picture business and certain motion pic-

ture producers commenced to advertise in the newspapers that the pictures were accorded serious attention, and even then the favorable comments were restricted as closely as possible in proportion to the amount of advertising. It is by no means beyond the pale of possibility to get the press to co-operate with the motion picture business. Past history justifies the assertion that it is chiefly a financial proposition with the press. Should the picture interests and it possible to be more liberal in its newspaper advertising there is little doubt that enthusiasm can be aroused on the part of the press in combining with them on censorship questions.

As the motion picture business is to-day it is doubtful that the interests would be justified in being liberal with its newspaper advertising. Many newspaper men have said that the returns must be enormous in view of the immense outlay made by the manufacturers and the millions of people who patronize the shows. On this basis of argument they have expressed surprise that the picture people have not tried to invest some of the returns in newspaper advertising. The answer to this is that the advertising now being done by the manufacturers is one of the largest items of expense. There are from 15,000 to 20,000 exhibiting houses in the country and the well established concerns reach these places direct with expensive advertising matter aside from the large and small posters that are seen in front of the houses. The amount thus expended far exceeds the total advertising expenditures of the regular theatrical managers made. As to the exhibitors, they could not be expected to advertise in the newspapers while the seating capacities and admission prices were at a minimum. With the erection of the larger houses and the standard of the pictures continuing as it is there is a possibility that the managements will feel justified in taking advertising space for their attractions.

A well-known manufacturer in conversing with a newspaper friend said he felt that the newspapers should show more of a public spirit towards the motion pictures than they do and he was quite sure that they would be justified in taking a stand with the picture interests on the censorship question. There is no censorship of newspapers or the regular theatres. Motion pictures partake to a considerable extent of the characteristics of both of these. There are laws already in force to supervise them. The action against certain regular theatres during the past year proved this. "But," said the newspaperman, "the picture people themselves established a Board of Censorship." The manufacturer admitted this, but said that the step was taken primarily by the better class of producers as a protection for themselves against interlopers who might produce pictures of an offensive character. Secondly, to have a disinterested and conservative board pass upon the pictures and not have the producers rely solely upon their individual judgments. The producers knew that with such an endorsement the attention of people who had stood aloof from the pictures would eventually be induced to patronize them, which proved true. "Now that the pictures have attained a standard which is absolutely above suspicion why should they be subjected to official discrimination?" asked the manufacturer. Of the thousands of pictures on the market to-day not one can be condemned as immoral. No sane manufacturer will risk investment in such subjects. A producer's judgment may be at fault, sometimes, in the portrayal of stories and an inspection may show that the subject as filmed may offend the delicate tastes of some people and in every case where such objections have been raised the manufacturers have changed the subject to overcome them. If the producers stubbornly adhered to their own views and insisted upon placing the subjects upon the market without regard to the suggested changes the police authorities might ask that some provision be made to relieve them of the trouble caused by such people. But the motion picture people do not do this. On the contrary, they have always shown a disposition to respect the suggestions and yet, through the operations of people who seldom, if ever, visit picture shows law are enacted which brand the producers and exhibitors as little less than criminals. Some newspapers have taken up the subject, but they are so few that the comments in favor of the picture men's contention have escaped the attention of the public. It would seem but a simple act of justice if the united press took up the matter and gave disinterested views regarding it. The many thousands of people interested in the picture business feel that they are right in their fight against official censorship as proposed, and the newspapers can do no harm or prejudice their interests in discussing the matter.

Reviews of Current Productions

"The Maker of Dreams"

"Broadway Favorite," Three-Reeler With Hal Forde—Story Is Novel and Has Much Grace.

Reviewed by Hanford C. Judson.

WHILE it is true that Mr. Forde did commendable work in this offering, "The Maker of Dreams," which may be termed an old love story from a new angle, the center of interest lies in the character portrayed by Alice Hollister. She is the only character of real interest who appears in both the story and its sequel, for she alone of all who are introduced



Scene from "The Maker of Dreams" (Kalem).

early has a convincing human experience with real dramatically emotional possibilities. She has the titular role, the true leading part, while the part carried by Hal Forde gave him no chance at all till near the end. When he had active, convincing business he did it well.

As a production it is delightful. In some scenes Miss Hollister does work that is as full of grace as a dream. These scenes, in a beautifully moon-lit wood, have been caught by Mr. Hollister's camera and put on the screen with nothing less than magic. The director, Robert G. Vignola, has filled all his important scenes with an art that makes one frankly enthusiastic. The locations are in Florida woodlands with sandy fields, hanging moss and swampy streams. The society scenes and the cabin scenes and in moments of frivolity as well as at dramatic points have many little things that strike one most pleasantly—bits of acting now, and now the general grace of the whole picture.

The story presented great difficulties, at least as looked at through the society-life side of the situation rather than through the girl's lowlier side. This twisting of the viewpoint seems to have been done to get novelty, but it left the pivotal character in the background while in the foreground we have the love stories of a father and then of his son and the two do not swing in the same dramatic orbit. It opens with a picture of society folk. The son of the house is a cynic. He falls in love with a wild girl full of natural charm. Now, it is the man's mother who schemes and the cynic honestly thinks that the girl (whom it would have been tragic for him to marry) is as fickle as the society women, and he marries without love a rich wife. Nothing very tragic has happened to him, but far away out of his life the girl of the woods has gone mad—she could not have been well balanced in the first place to go mad just for a man. When the story again opens—the time is years afterward—we are led to expect some sort of fatal outworking for it, but all that happens is the old man's finding that the mad "maker of dreams" is still true to him and her death. That itself is not tragic from his standpoint. The author, C. Doty Hobart, is thoroughly competent and seldom fails to hit the nail on the head, but with all the charm that this picture has as an offering, we cannot see that he has succeeded perfectly this time.

"Outcasts of Society"

Two-Reel Thanhouser of Social Criticism and Strong Realistic Tendency.

Reviewed by Louis Reeves Harrison.

IT WAS through the utilization of social themes that Ibsen became famous and the whole dramatic art looked out upon widening opportunity. We are all of us aware of the rank injustice with which small offenders are treated, while the large ones become subjects of public interest through the columns of sensational newspapers, and the time has come for moving pictures to lay bare the vital facts concerning the way those small offenders are treated in prisons to which they are railroaded in an indiscriminate fashion by police courts. The story of social criticism can have no theme more vital than that involving the exposure of our faulty institutions, and this theme underlies an appeal in "Outcasts of Society" to what is broad and generous in human nature.

The story "Outcasts of Society" is singularly correct, almost unconsciously so, in depending heavily on a cast of women. There are three of them, a working girl who is sent to jail for shoplifting, the young shoplifter who "framed it" on the innocent victim, and the latter's mother, a prison inmate for a crime not specified, but presumably for a minor offense. This innocent victim exerts a softening influence on the older one



Scene from "Outcasts of Society" (Thanhouser).

when all three are brought into contact during prison life, while they combine to save the weaker character at a crucial period after their release from jail. The compassion shown is that of the more sensitive and more sympathetic heart of woman. It is a clean story of bitter facts and out of the ordinary in many other respects.

"Driven by Fate"

Three-Reel Imp Production Deals With Adventures of a Girl Who Inherits Love for the Footlights.

Reviewed by Robert C. McElravy.

IN spite of its melodramatic title, this story of a girl who yields to the lure of theatrical life is pictured more as a comedy-drama. Indeed the chief strength of the story is the manner in which it handles a familiar theme. Instead of the usual series of depressing incidents, the plot moves along in a bright, pleasing manner. The girl goes to the city and just touches the edge of the abandoned life of a music hall entertainer, when her lover arrives and carries her away from the glare of the white lights.

The photography is clear and effective throughout, and the action has been well timed by the director, J. G. Adolph. Violet Mercereau and William Garwood play the leading roles, and while there are no very dramatic situations, their work is enjoyable. Miss Mercereau plays the part of the actress-mother and later that of the grown daughter.

In the opening scene an actress named Violet Marcel is shown with her fatherless child, living in a country boarding house. She obtains an engagement and feels that she must abandon the infant. She hides it in a basket of clothes and takes a train

to the city. The clothes are delivered by a colored woman to a nearby family. They discover the child and after considerable debate decide to adopt it. The child grows up in company with their son. The latter goes to college and on his return falls in love with Violet.

There is much opposition to the match on the part of the father, for the girl has shown indications of artistic temperament. Later when she opens the trunk left by her mother years before she dresses herself up in a low-neck theatrical costume. The father's wrath blazes forth and he forbids the wedding.



Scene from "Driven by Fate" (Universal).

The girl flees to the city and determines to become an actress. She is employed in a cheap music hall and the hero follows her, arriving just in time to save her from disgraceful entanglements. Later the parents come and there is a general reunion and happiness follows.

"Marse Covington"

Sympathetic Interpretation of George Ade's Story—Produced by Rolfe for Metro Program.

Reviewed by Lynde Denig.

IT IS SAID that Director Edwin Carewe photographed some twenty thousand feet of film in making "Marse Covington" and that in cutting the picture down to the allotted five reels he was obliged to sacrifice many good scenes. Here the problem of the director came in deciding what to exclude that the story might be told in five thousand feet without appearing fragmentary for there is a deal of characterization in "Marse Covington" and a bald presentation of the plot would leave an incomplete impression. If whatever was sacrificed, a spectator will feel after viewing the completed product, that enough remains to give a comprehensive idea of Ade's characters. Just as it stands, the picture is well balanced,



Scene from "Marse Covington" (Rolfe).

strong in its heart interest and finely acted, especially by Edward Connelly in the title role.

Without traveling farther south than Staten Island, Mr. Carewe located a building that looks precisely like a Virginia mansion, and using this and bits of country in the immediate neighborhood, he found all that was needed in the way of settings for southern scenes, prior to the Civil War and in later years. He secured an ante-bellum model stage coach, too, and at all times showed a painstaking regard for correctness in the furnishing of the rooms tenanted by Marse

Covington, his granddaughter, Carol, and the faithful old negro servant, Uncle Dan.

No small part of the charm existing in the story is due to the sympathetic portrayal of the friendship existing between the proud southern colonel and the devoted servant, who, as a boy, was given to Covington. He refuses to take advantage of his legal right to freedom and shares the years of misfortune that follow Covington's loss of property and money. Evicted from their Virginia home, the colonel, Carol and Dan go to New York, where their small savings are soon exhausted. For the happy conclusion, in which the mansion is returned to its rightful owner, the despised Yankee, whom Covington has all along declined to consider as a husband for his granddaughter, is to be thanked. There is quite enough plot for a five-reel treatment and not a few scenes that merit particular mention. The horse race on which Marse Covington stakes his property and loses it accounts for some of the picture's most exciting moments. Louise Huff makes an attractive girl of Carol and John J. Williams gives a telling character sketch as Uncle Dan.

"The Battle of Ballots"

First Production of the Good Luck Film Company Is Argument for Prohibition—Drama in Five Reels.

Reviewed by Lynde Denig.

M. A. NEFF, general manager of the Good Luck Film Company, selected a pertinent theme for his first production, which offers melodramatic argument in favor of prohibition. There is no obvious preaching in favor of the Anti-Saloon League's propaganda, rather a lesson pointed by contrasting the conditions in a town under a "wet" and under a "dry" regime. Mr. Neff wrote the scenario himself and supervised the making of the scenes, directed by Frank B. Colgne, who also played one of the important characters. The leading roles are presented by Mayre Hall and William Wells, whereas others in a wisely selected cast include Baroness Dorothy Van Raven, Robert Web Lawrence, Laura Mackin, Mary Navarro, G. Charles Bryant and Frank Whitson.

Two families in a town torn by antagonism between the "wet" and the "dry" factions are made the basis of the story in "The Battle of Ballots." The owner of a saloon typifies the liquor interests, while the prohibition element is represented by the ice-man. To start domestic difficulties, the saloon keeper's daughter falls in love with the ice-man's son. Bitterness between the opposing factions is increased by a close election, and as the story progresses the quarrel becomes more intensely personal, until all of the members of both families are involved. In various ways it is shown how ruin follows in the wake of drink and how the advocates of prohibition become the leaders in the community.

It is essentially a picture for small towns and theaters catering to patrons that are not too exacting about the technical niceties of photoplay production. Probably its strongest appeal will be in communities actually facing the problems with which the story deals. Some defects in the assembling of the scenes and in the sub-titles no doubt will be rectified before the film is released. To those interested in the prohibition campaign the pictures of prominent temperance workers taken at the recent convention in Atlantic City will be of considerable interest.

"The Girl From His Town"

Margarita Fischer Makes the Hit of Her Film Career Thus Far in an Adaptation of Marie Van Vorst's Book—Filmed by the American.

Reviewed by James S. McQuade.

IF you ask me to commend to you a clean, absorbing photodrama, with not one, but several punches of the virile kind in it, and with a star that is not only bewitchingly beautiful from toes to finger tips, but endowed with photodram-



Scene from "The Girl from His Town" (American).

atic talent that enables her fairly to live the part. I need go no further than "The Girl From Iles Town," in which Margarita Fischer appears in the titular role of Sarah Towney.

It is not that I hold that the film story perfect; for it is not, as there are several places where one is impressed that padding has just been happily avoided and the thread reduced almost to the vanishing point; but it is that Margarita Fischer and her worthy opposite, C. Elliott Griffin, fill one's mind so full of the main issue that one overlooks these defects. Besides, the story has the home call in it. The girl is from the small town of Blair, in old Montana, where she has presided as the divinity of a soda fountain, at which the boy from the same town had been known to consume as many as six chocolate sodas at one sitting, so that he might gaze into her eyes and watch the play of mirth and laughter on her classically moulded cheeks; and he was wealthy while she was poor.

That was all changed, however, by the slightest accident—the missing of a train at the little burg by the impresario, who chanced to hear Sarah Towney sing at a church social, the night he was compelled to stop over. After that, in the course of time, Sarah became a noted diva, with the musical worlds of London and Continental cities at her feet, and it was in London that the young millionaire, Dan Blair, made his winning fight for her hand and heart.

Dan found it an uphill battle, as Sarah had become much attached to a Russian prince, bearing the family name of Pontowensky; but she could not forget the "little boy," who had risked gastritis so that he might gaze on the wondrous beauty of her face and eyes. How he succeeded is best told in the film.

Miss Fischer commands admiration in several strong scenes, notably in the showing the interval between the diva and old man Ruggles, Dan's friend, when he tells her that Dan is penniless and dependent on him. How sweetly does Miss Fischer show that it is love and not money that commands the diva's course. How well she simulates the mirth and fine scorn that soon culminate in a rage when Ruggles himself sees for the diva's hand! That is an affecting scene where Dan announces to the diva that he is engaged to be married to the Duchess of Breakwater. The keen heart thrust is bravely suffered, but one has the suggestion of great will effort. It is only when Dan has departed that the desolation of loneliness clothes the diva as with a garment.

Mr. Griffin is very pleasing and convincing in the part of Dan. His photographs well and avoids posing, the sin of many otherwise fine characterizations. Prince Pontowensky is well impersonated by Joseph Harris. The mannerisms that characterize the foreigner are kept well in mind and action. The Lord Galory of Joseph Singleton and the Ruggles of Fred Gamble are commendable character studies. The Duchess of Breakwater, in the care of Beatrice Van, is a praiseworthy characterization, and for artistic effort ranks high.

Director Harry Pollard has staged the production with much care. He has given us a number of beautiful exteriors and several fine interiors. The night scene showing the lovers on the River Thames, from the picnic grounds, in which Dan and Sarah Towney are enjoying blissful seclusion, may be poetic; but it is not in conformance with conditions as they exist in that mighty maze of buildings on both sides of the Thames.

"On Her Wedding Night"

Four-Part Mystery Melodrama at Vitaphone Theater—Eleventh Chapter of "The Goddess" Based on Coal Strike.

Reviewed by Lynde Denis.

TRUE to the technique of a mystery story, this four-part Vitaphone melodrama opens with a murder and then works backwards and forwards at the same time—backwards in presenting the reason for the murder, forwards in carrying the characters into fresh experiences. Eugene Mullin's scenario is expertly constructed, particularly during the first two reels; the production of William Humphrey is in keeping, and the cast is strong, with Edith Storey as the girl who is robbed of her fiance when the wedding party is waiting; Carolyn Birch as the woman in the case and Antonio Moreno as the helpful friend, who in due time takes the place of the murdered man.

Mr. Mullin's construction possesses the great virtue of catching the interest without any introductory preparation. We see a veiled woman sneaking up to a house under cover of the darkness and peering through a window at a man telephoning. On the other end of the wire, Helen, the prospective bride, awaits his arrival, surrounded by the bridal party. Flashback from one scene to the other show the swift accusation, the shot that ends Klendon's life and the consternation of Helen when the conversation is suddenly cut short. With admirable directness we were shown the immediate consequences of the shooting, which remains a half-mystery to the audience. The spectator knows what happened and how it happened; but the cause is revealed bit by bit as Klendon's friends piece the evidence together.

Coming to the final reels there is a slight slump in the interest, owing to the excessive use of the flash-back. The action causes two characters to tell their story, the story told by the woman in the case and her sweetheart, a Spaniard, who came to America to avenge the wrong done by Klendon. In

presenting these narratives, a number of scenes that the audience remembers perfectly well are re-screened at unnecessary length. A mere suggestion of what is being said would



Scene from "On Her Wedding Night" (Vitaphone).

serve the purpose and prevent the restlessness liable to result from repetition. Barring this debatable point, "On Her Wedding Night" is a most satisfying melodrama.

The Goddess.

The services of Celestia, "The Goddess" are of small avail in the eleventh chapter of the Morris-Goddard serial. Perhaps in the next installment she will be called upon for kindly intervention, but meanwhile we are shown with unrelenting force the horrors of a coal strike in which the money lord



Scene from "The Goddess" (Vitaphone).

—the cool baron Niles Kehr—refuses to arbitrate. The eleventh chapter is true to the purposes of the serial in treating one of the most serious of American problems, the conflict between state and labor. It is the case of the coal strike, and the subject is handled in a generously spectacular fashion.

With the strike on the one hand and the coal baron, his guards and strike breakers on the other, it becomes a pitched battle in which the rmd strikers storm the stockade that is defended by the forces of the money lord. Director Ralph Ince made much of these scenes and at the same time developed his story. Celestia is virtually a captive in the hands of the coal baron and it remains for Freddy the Perret to find her. William Pangborn's playing of the timid Freddy gives the picture some welcome comedy touches.

The crowds in the big scenes were very well handled and Director Ince was fortunate in finding men who looked like miners in photographing the strike around the stockade, he placed his camera-men at various points to get the scenes from unexpected angles. Anita Stewart, Earle Williams, Paul Scardon, Ned Finley and other favorites are found, as usual, in this ambitious serial.

Ann Murdock in "A Royal Family."

Ann Murdock is acting for the Dyreida Company in "A Royal Family," which will come forward under Metro auspices in August. Miss Murdock was one of the all-star cast that presented "A Celebrated Case" at the Empire Theater, New York, the past spring. "A Royal Family" is a Frohman-Lyceum Theater success.

"Sunday"

World Film Corporation Releases a George W. Lederer Production in Which Reine Davies Is Starred.

Reviewed by Lynde Denig.

IT IS a number of years since Ethel Barrymore appeared in "Sunday" on the stage. The play is pretty much forgotten, but that, of course, is no reason for ignoring its pictorial possibilities. Done into a five-part picture, under the direc-



Scene from "Sunday" (World Film).

tion of George Lederer, "Sunday" becomes an Acceptable, if somewhat conventional, story with scenes laid in and around a lumbermen's camp and on a fine estate supposed to be in England. In theme and treatment this production closely resembles many others of the same photoplay family, a fact that need not necessarily detract from its popularity. There are the usual elements of sympathetic appeal and adventure, accompanying a love story with a happy ending.

Reine Davies, of vaudeville and musical-comedy fame, does very well in the character played on the stage by Miss Barrymore. Left an orphan in a lumber camp, Sunday is adopted by four lumbermen, all of whom become devoted to their charge. As might be expected, a young man with more manners than morals appears in the neighborhood of the camp and tries to steal Sunday without the formality of a marriage ceremony. Jacky, the youngest of the girl's guardians, shoots the intruder, thereby giving grounds for the plot that is carried through to the climax of the story. Finding herself to be an English heiress, Sunday goes to England, where an affair with the brother of the murdered man is launched. Naturally, there are complications when the relationship is discovered, but in the end all is forgiven, because it is conceded that Arthur received a just reward for a mispent life.

Miss Davies photographs attractively and her acting, especially in scenes with her four guardians, is engaging. Adolph Link gives a telling character sketch as Lively, whereas the remaining members of the quartet are forcefully portrayed by Charles Trowbridge, William H. Tooker and Albert Hart. Montague Love is satisfactory as the young Englishman who wins Sunday. In the matters of locations and sets, the picture is well supplied, although the best efforts are not always realized, owing to photography that appears unduly dark. Other prints may show an improvement in this respect.

"Dr. Rameau"

A Finely Screened Version of George Söhnet's Story, Produced by the Fox Film Corporation.

Reviewed by Edward Weitzel.

GEORGE SÖHNET, whose works place him among the most popular, if not on a par with the greatest of the French novelists and playwrights, is best known as the author of "The Ironmaster." His "Dr. Rameau," the story of the physician whose embittered childhood makes him an atheist, and who discovers, long after her death, that his adored wife was unfaithful, offers an excellent field for the photoplaywright. The closing scenes of the drama, where the man whose skill has saved thousands of lives, finds himself baffled in his attempt to save the child he thought his own, and he asks help of the God he has denied, are among the strongest situations of fiction, the final picture showing Rameau on his knees before an altar. The photoplay opens with a prologue which ranks as one of the most tense, human and artistic examples of motion picture drama known to the screen. Will S. Davis, the producer, has shown equal skill and thoroughness in handling the rest of the material, which does not always admit of vigor of action. Pertinent criticism may question the use of an American railroad train, but, if this condition was forced upon him, Mr. Davis has been wise enough to also employ American telephones and use the English language in sign-writing.

There are a number of uncommonly realistic effects in the drama—the saving of the child from drowning, and the storm in the prologue, also the one later in the play. The acting

demands universal commendation. Frederick Perry acts the physician with firm and authority. His portrayal of betrayed love and the resultant frenzy while awayed by a whirlwind of passion, never oversteps the bounds of artistic restraint. Jean, Southern, Dorothy Bernard, Stuart Holmes, and George Allison, meet every demand made upon their histrionic ability.

"Milestones of Life"

Four-Reel Thanouser Masterpicture on the Tyranny of Love.

Reviewed by Louis Reeves Harrison.

REMARKABLE for consistent beauty of treatment and an exceptionally strong characterization by Mignon Anderson, "Milestones of Life" more forcibly and truthfully portrays the bitter tyranny of wifely affection than any screen drama of the kind ever shown. The role of an exacting wife, no matter how truly fond she may be, is not one to enlist sympathy, especially when she offers tears and reproaches instead of the charm of intelligent companionship to her husband. The part becomes all the more difficult that she has no real cause for suspicion, and that she magnifies an episode of childhood, when she and her husband were tiny sweethearts together and he displayed a variation in favor of a lady almost old enough to be his mother. To consider an episode that no ardent boy has ever escaped as even a past intrigue, to declare that he has never gotten over that love, is the act of a jealous neurotic, such as many good wives grow to be when they no longer attract because they no longer try to make themselves attractive.

Mignon Anderson puts her heart and soul into this characterization, with a result that can only be realized in viewing the photodrama. The effect is powerful—it is that of glimps-



Scene from "Milestones of Life" (Thanouser).

ing an actual phase of existence, and there is some fiery melodrama to luridly enliven the conclusion, a fire scene in Thanouser's best style. The four periods are actually of four seasons, that of the Spring, the child love, being the most effective. Of others in the cast Louise Lutter, "the other woman," is most fascinating, such a delight to the eye that one wonders at the husband's heroic fidelity.

"The Fighting Hope"

A Stirring Production by Lasky, Featuring Laura Hope Crews in the Leading Part.

Reviewed by W. Stephen Bush.

THIS feature is remarkable for many splendid points, but the one thing which struck me as the most remarkable—the most gratifying—was the acting of Laura Hope Crews. This capable and distinguished artiste has achieved an enviable reputation on the speaking stage and she has fully lived up to her fame in her work before the camera. Exhibitors will appreciate the rarity of such an occurrence, instinctively the performer seemed to realize the special needs, the special advantages and the peculiar limitations of the camera and the audience at the strand seemed thrilled with her art fully as much as other audiences were who had seen her in speaking parts.

The part she plays is a most exacting one. She is the wife of a weak and unscrupulous man employed as treasurer in a bank. The husband not only betrays his trust to the bank but is unfaithful to his wife. The latter centering her affections on her two little boys does not realize the worthlessness of her husband, who is finally sent to prison for unlawfully certifying a check.

Parts of the picture reveal a deep and quite successful study of the psychological possibilities of the screen. Neither the printed page nor the speaking stage have given us such appealing and terribly complete pictures of a financial panic as this feature. In a flash we see how the failure of a big

bank reaches all classes of the community, destroying the petty hoard of the cripple, the savings of old age and the honest thrift of labor. Settings and photography again lived up to the Lasky reputation which is now well established with the moving picture public.

Of one of the props on which the plot depends and upon certain developments of it I do not want to say too much. The composition of the whole thing is obviously frail, the slightest

woods. One day she sees Lord Leight who is out hunting, shoot a bird which drops at her feet. With the poor dead thing she follows the man with the gun, and as he is about to commit another murder among her feathered friends she catches his arm, preventing him. He takes the girl home with him and she is given, with the consent of Lady Leigh, a home in his house. Indiscriminate action on the part of Lord Leigh causes his wife to become jealous of Kilmeny, and the stress of circumstances arising from such conditions



Scene from "The Fighting Hope" (Lasky).

pressure of logic will sweep away a good deal of the illusion. I must mention in conclusion that the cast was excellent. Needless to say aught in praise of the work of Theodore Roberts. The work of Thomas Meighan I thought was particularly good and he helped in carrying off all the big scenes in which Laura Hope Crews showed to such splendid advantage.

"Kilmeny"

Marking the First Appearance on the Screen of Lenore Ulrich in a Four-Part Production by the Oliver Morosco Photoplay Co.

Reviewed by Margaret I. MacDonald.

IN STEPPING from the legitimate to the moving picture stage there are always huge chances to be taken, because where color and voice have added their charm, just what the author is going to do when deprived of these important factors of success on the legitimate stage is usually a matter of speculation. But before passing any comment on the picture itself, we will say that Miss Ulrich bids fair to combat successfully the obstacle of silence or what might be termed the abstract in the moving picture. She photographs well, and understands how to register thought and emotion in spite of the eliminations spoken of above.

"Kilmeny" is a simple and prettily staged photoplay. It

causes the sensitive girl to leave the home of her benefactors and return to the gypsies. But when she is again about to be forced into marriage with the detestable Barouche, Pierre, the cripple gypsy boy with whom she ran away, goes to her real parents and tells them of the whereabouts of the child that they had mourned for years.

The play ends prettily with a reunion of the friendship with the Leights, and a climax of the love story begun in the home of the Leights between Kilmeny and the brother of Lady Leigh. The picture was exhibited to the press at the Broadway theater and in a credit to its director, Oscar Apfel as well as to the Oliver Morosco Photoplay Co.

"Pro Patria"

Pathe Exchange, Inc., Presents Splendidly Staged Six-Part Version of Sardou's Famous Play, "Patria."

Reviewed by Margaret I. MacDonald.

IN STAGING Sardou's celebrated play for the screen presentation the Pathe Freres have spared no expense to make it an intelligent and enjoyable visualization.

The play will be remembered as having had its first production in Paris in 1869, and is laid in the period of Philip II of Spain. Its spectacular possibilities are large, and have been taken advantage of in the making of the Pathe production. An added interest of the production lies in the fact that many of its scenes have been taken at Louvain, which



Scene from "Kilmeny" (Morosco).



Scene from "Kilmeny" (Morosco).

presents the story of a little English girl of wealthy family who through playing with a gypsy boy of her own age is stolen away, and grows up among the gypsies, leaving them only when she discovers that the gypsy chief is about to force her to marry Barouche, an unprepossessing member of the tribe.

Kilmeny after running away subsists for some time in the



Scene from "Pro Patria" (Pathe).

city has been a mark for the atrocities of the present European war.

In the cast of "Pro Patria" appear the names of Henri Kraus, well-known as "Jean Valjean" in "Les Miserables"; and Paul Cappelani, another eminent European actor, while others among the players although not as familiar to American audiences have given delightful portrayals of the characters al-

lotted them. There is in the direction of the production a capability and a true knowledge of the art of pictorialization displayed, which is heightened in its effect by the hand coloring of the film, and splendid photographic attributes.

As will also be remembered by those familiar with the play a great portion of it is enacted against Flemish backgrounds. It is rich in color, and rife with horrors such as a play of any period of conspiracy and war is apt to be, and at the same time portraying human passions and emotions in the same unchanging aspect as that in which they appear today. There is felt in the production that tenacity of plot and mastery of detail that Sardou understood so well. The producer has followed the idea of the author, and the result is a most vivid visualization of the days when the Netherlands rebelled against the yoke of Spain.

"La Patrie" is of especial value not alone as a splendid pictorialization of a well-known play by a master author, but as an historical production that may be exhibited with impunity in connection with the study of history and the drama.

"The King of the Wire"

A Lively Three-Reel Edison by Ashley Miller.

VERY much better than its weak title, "The King of the Wire" would indicate, the story concerns itself far more with the accomplishments of a lively young newspaper reporter impersonated by Gladys Hulette than with that of Ashley as an erstwhile public entertainer and balancing acrobat. The usual fine Edison cast is in harmonious support of what turns out to be the ingenious expedient adopted by a girl reporter to obtain the sponsoned-up, unobtainable, an interview with a great Senator who has surrounded himself with keen-eyed guards on the eve of an important move in his professional career. On her success—this is in accord with the idea that



Scene from "King of the Wire" (Edison).

drama must present a struggle to overcome opposing forces—has a very large part of interest in the story, and it might easily have been written especially for Miss Hulette.

Gladys does not look to be much over fifteen in long skirts from in front, hence there is nothing particularly forced or theatrical when she does the short skirts of twelve age to play with the important Senator's children. She ingratiate herself with them, and in their company, easily passes the lynx-eyed guards. Ashley Miller had such a lively opportunity in this role and his little star that it seems almost a pity that he did not use it to greater extent. Perhaps he will in a comedy presentation of the very worldly and knowing child brought into relations with patronizing superiority of grownups. He makes the story melodramatic instead with an attempted frame-up on the part of crooks who enter grounds and house without trouble. Gladys thwarts the crooks, and all ends well for her and the acrobat.

"Sarah Bernhardt at Home"

The Photoplay Releasing Company, of Chicago, Secures the American and Canadian Rights to This Two-Reel Feature.

THE Photoplay Releasing Company, having acquired the rights for the United States and Canada for "Sarah Bernhardt at Home," on receipt of the negative from France, entered an order for a large number of positive prints in order to meet the big demand expected. The film is in two reels and depicts the world's greatest actress in her home life.

The Divine Sarah is first depicted leaving shipboard at Belle Isle, Brittany, and when the yawl, which carry her entourage and her luggage, approach shallow water, she is seen lifted up in the arms of a stalwart midshipman, who wades ashore with her.

The picture was taken two months prior to the amputation of her limb, and even then her halting walk gives outward and visible evidence of the impending ordeal which followed on the surgeon's table.

The aged histrionic marvel of the world then goes through a "course of sprouts" for the camera man which is both interesting and dramatic. She is seen as hostess in her castle, serving the cup which cheers, and making a round of her landed possessions, entertaining the peasantry and ministering to their wants.

She is next seen engaged in a game of tennis, then climbing from rock to rock to escape the incoming tide; then at a fête given in her honor, and then in her library of 6,000 volumes. Next we see her in the floral jungles which abound on Belle Isle, gathering—with her donkey cart as a moral basket—the excrescences which there abound, and afterwards watch her as she pays attention to her job, and with all the ardor and assiduity of one who depends upon this particular calling for a livelihood.

Finally, the great actress is pictured in her den overlooking the sea. There she entertains lavishly and showers adorations and adulations upon her pets. Altogether the pictures show Bernhardt as she really is, in the flesh. Her charities are brought out in bold relief.

The Photoplay Releasing Company is disposing of state and territorial rights very fast, it is said. It is planned to release the picture just prior to the Bernhardt opening at the New Amsterdam Theater, New York City, on September 18. From this playhouse, in the Metropolis, the actress will make a triumphal tour to the Pacific Coast, where she will be her first tour. The filmed Bernhardt, at motion picture prices, will follow the Bernhardt in the flesh (at \$5.00 per seat) wherever she appears on her American and Canadian tours.

Prize for Hearst-Selig

Gets Bronze Memorial from Exposition's Official Board—Highest Award for Animated Newspaper.

TWENTY thousand people were present in the Court of the Universe at the Panama-Pacific Exposition at San Francisco on July 15, when the Hearst-Selig News Pictorial was presented with a bronze memorial by Director Frank L. Brown representing the Exposition's official board. This is the highest award ever presented to an animated newspaper.

The memorial was presented to the Hearst-Selig News Pictorial because of its educational influence and its stimulus to investigation, research and the general diffusion of knowledge. According to the directors of the great Panama-Pacific Exposition, the Hearst-Selig News Pictorial has established itself as a new and vital factor in the educative forces of the modern civilized community. The Hearst-Selig News Pictorial has been officially recognized as being first in hear, first in peace, and first in popularity. Scenes of the honor of the Hearst-Selig News Pictorial will appear in a forthcoming edition of the Pictorial.

The presentation of the honor to the Hearst-Selig News Pictorial in the Court of the Universe at the "Frisco" Exposition is just one incident of the great reception accorded the Selig Exposition Flyer all along the Pacific Coast and at the two great Expositions. This honor conferred upon the Hearst-Selig News Pictorial is unprecedented in the annals of the motion picture art.

Selig Day was observed at the Panama Exposition at San Francisco on July 15 and the guests aboard the special train were accorded every honor. The work of Colonel William N. Selig, president of the Selig Polyscope Company for the educational uplift of the motion picture was universally recognized in the series of cordial receptions accorded guests of the Flyer bearing the Selig name.

Edward A. McManus, general manager of the Hearst-Selig News Pictorial, in accepting the bronze memorial on behalf of the Selig Company, said in part: "The one striking new feature of modern life is the development of the motion picture. The press has been heretofore the greatest instrument of this beneficent work. With the supreme inventive genius of modern men the press has been supplemented by the motion picture film, which not only gives the same wide presentation of the subject, but which classifies the material in the pictorially, and which has established itself as a new and modern educative force in the community.

The organization of the Hearst-Selig News Pictorial is founded upon a vision of its endless stimulating possibilities for the future and an analysis of the great social forces involved in this presentation every Monday and Thursday of the world's news to the multitudes. For the hour, this great Exposition is the focus and the center of the world's attention. One of the great agencies in bringing the World to the Exposition, and in taking the Exposition to the World, is the motion picture film winging its swift messages of light to the most remote communities and to the alien peoples across the seas.

"The Hearst-Selig News Pictorial incorporates those business requirements of system, alertness, energy and enterprise, which have gone into the building of modern newspapers. The daily results of this activity parallels in a way the daily gathering of the news of the printed page from the four corners of the earth. It is with this in view that we feel that an agency of such wide scope, of such educational value, and of such potential possibilities in the spread of knowledge fully merits the honor which you have conferred upon it."

The combination of Frank Crane as director and Robert Warwick as star has worked out splendidly. They are now engaged in making the Brady feature "The Stolen Voice," which is largely based on several episodes in Mr. Warwick's personal life.

Manufacturers' Advance Notes

"TANGLED PATHS" (Majestic).

Sam De Grasse is featured and Francella Billington, Alfred Paget, and Toncray and Ora Carew are prominent in his support in the two-reel Majestic feature produced by Director W. C. Cabanne. "Tangled Paths."

An unusual use of gypsies is made in "Tangled Paths." Two lovers have been separated and a gypsy who is in love with the man tells the fortune of each. She is self-sacrificing and wishes to bring them together, knowing that the man can never



Scene from "Tangled Paths" (Majestic).

love her. She is in an exceptional position for a fortune-teller for she is able to make good her prophecies. The scenes in which the gypsy, played by Ora Carew, archly draws together Neil Summers (Francella Billington) and Ben Rand (Sam De Grasse) are exquisite in their values as photoplay products.

The lovers have not come to the end of their difficulties without many adventures. Ben Rand (Sam De Grasse) and Jack Doe (Alfred Paget) are both in love with Neil Summers (Francella Billington). The girl, however, rejects Doe and accepts Rand. Rand is thereupon seized with an ambition to make money. He decides to go to Western goldfields. He induces Jack, his chum, to go with him. After many days of prospecting in the mountains they strike gold. Ben starts back for the county seat to register his claim. Jack follows and shoots him in the back. Jack then registers the claim as his own.

Ben, however, is not dead, and is heard moaning by a gypsy encampment. A gypsy girl (Ora Carew) nurses him back to health and strength. When he is completely himself Ben decides to return to his home. He gets to the railroad station, buys a newspaper and discovers a notice of the engagement of Neil to Jack. He gives his ticket to a tramp and returns to the gypsies.

Scenes at a beach resort to which the gypsies travel, and in which the two lovers are brought together, follow.

KALEM'S "MIDNIGHT AT MAXIM'S" SCORES A SUCCESS.

Reports from all over the country, without exception, chronicle big business with this four reel picture. One from the Coza Theater, Shelbyville, Indiana, received July 17, is typical of the letters flowing in to Kalem's office:

"On Tuesday July 13th, we showed your superior film, 'Midnight At Maxim's.' Everyone joined with us in thinking it the best ever. On Wednesday evening one of the local papers printed of their own accord the enclosed clipping.

Wishing you success,
(Signed) George J. Hupp,
Manager Coza Theater."

"The films shown at the Coza Theater, Shelbyville, at Midnight were a revelation as to modern photography. So far as faces, motion, everything but flesh and blood was concerned, the show was a triumph. Many of the dances were so sharp and well defined that they were really as entertaining as if the actors were there in person. The side scenes at the tables added to the interest. It can be said for Mr. Hupp, owner of

the Coza, that the music for each of the dances was the same music in tune as that used by the dancers at Maxim's. It was a great motion picture show, demonstrating that Shelbyville is getting the best films produced."

"HER MOTHER'S OATH."

Unusual Story Told in This One-Reel Biograph Re-Issue, Directed by D. W. Griffith.

IF THE re-issuing of this subject accomplishes no other purpose than to illustrate the difference in the stories that were produced a few years ago in one reel and those produced to-day, then this re-issue is worth while.

The story is indeed an interesting one. It has for a theme a mother who has reared her daughter under very rigid teachings, her only associates being at school and church. An actor, traveling with a medicine show, strikes up an acquaintance with her, but is promptly ordered to keep away. At church Sunday morning, the mother sees him pass a note to her daughter, reports him to the minister and he is publicly denounced. On their return home, the mother forces the girl to repeat a relentless prayer after her, and a few days later she elopes with the actor. The minister, having received a letter from the girl, attempts to reconcile the mother and daughter, and in a frantic refusal to hear the minister's story she drops a kerosene lamp and the explosion renders her totally blind. The prayer has been answered. Some time later, by accident, the mother almost falls into a well, and is intent on purposely ending her life when the daughter and her husband arrive.

It is a strong story, and the acting of Jenny Lee, whose work as the colored mammy in "The Birth of a Nation" attracted considerable attention, as the mother was exceptionally well done. Dorothy Gish as the girl, Henry Watbath as the actor and Charles H. Mailles as the minister, are also worthy of special mention. Robert Harron, Jack Dillon and Maa



Scene from "Her Mother's Oath" (Biograph).

Marsh have minor parts. The direction is excellent and the photoplay is of the usual Biograph standard. As a whole, this picture will be appreciated by even the most critical audience.

STANDARD PROGRAM FOR H. M. LANDE.

Pittsburgh, Western Pennsylvania and West Virginia territory for the Standard Program has just been acquired by the well known Pittsburgh exchange owner H. A. Lande. A pioneer in motion picture affairs, Mr. Lande has made an enviable reputation as an expert and successful student of film conditions. By nature a hustler, he has always been quick to take advantage of changing conditions and is a firm believer in progressive methods.

Mr. Lande was associated with Albert and H. M. Warner for several years in the exchange business in Pittsburgh. Three thriving exchanges, all in Pittsburgh, are the outcome of their live methods. One is now owned by the General Film Co., one by the Mutual Film Corporation and the third is under the direct proprietorship of Mr. Lande and will again share in the activities of Albert and H. M. Warner who are prominent in the affairs of the Standard Program.

Comstock's First Production

"Evidence," Produced by Edwin August, to Be the First Offering of New Corporation.

"EVIDENCE," the last season's Shubert production at the Lyric theater which is now being produced as a motion picture drama under the direction of Edwin August for the F. Ray Comstock Film Corporation, promises to be one of the most artistic of recent photoplays of a more or less elaborate character. Presenting as it does, life among the upper



Scene from "Evidence" (Comstock).

class in England, "Evidence" requires a careful and artistic handling, which Mr. August gives in his usual successful way. While most of the picture play has been photographed at Flushing, a number of the scenes are laid in exceptionally beautiful spots where the waters of the Sound and its white winged boats may form a background.

For the cast of the photodrama, Mr. August has chosen two of the players who appeared in the original production, Miss Hildae Wright, a well known English actress, who played the "Duchess of Gillingham" at the Lyric and repeats it for the screen, and Lionel Pape, who will appear in the role of "Stavely," in the picture version. Lillian Tucker, of "Nobody Home," now playing at the Maxine Elliott Theater, will act the "Lady Una," starring with Mr. August, who plays "Lushington." Richard Buhler, best known for his classical roles, such as "Ben Hur," will appear as the "Lord Cyril Wimbourne." Richard Temple, remembered for his work in Broadway musical comedy, will interpret "Captain Pollock." Miss Florence Hackett, the former Lubin star, will appear as "Mrs. Ebengham," and little Maurice Stewart will play the part of "Bing," the son of Lord Wimbourne and Lady Una.

"Evidence" is full of tensely dramatic situations and is sure to make a photodrama of powerful interest. It will be released through the World Film Corporation.

COMPLIMENTS FOR "DIAMOND SPECIALS."

After playing the three reel Diamond Special "Pals in Blue" to capacity houses for several days, General Manager Rubens of the Rubens' Theaters, a string of houses operating throughout Southern Illinois and adjacent states, wrote the following complimentary letter to the Selig Polyscope Company:

"We wish to compliment your company on the recent Tom Mix release 'Pals in Blue.' We consider this picture one of the best three reel productions that have been played in our houses during the past two years. It is one of those rare pictures which contains interesting features of everyday life, good comedy and thrilling situations. While hundreds of film men believe that the day of the Western Drama is over, we are convinced that a photoplay of this class will always be in demand and be appreciated by any class audience."

Mr. Rubens is one of the many exhibitors who realizes the value of the three-reel Selig Diamond Specials and of the Tom Mix plays. Everyone of these are real money-getters and are sure to make the audience come back to see more of the same variety when the Selig trade-mark is again displayed.

ESSANAY COMEDY ON V-L-S-E LIST.

Essanay's next feature release through the V-L-S-E will be "A Hunch of Kiva," the comedy by Charles Hoyt, which made such a hit on the speaking stage several years ago. Outside of "The Slim Princess," George Ade's comedy-drama, this is the first play that could be classed as purely comedy, that has been released by Essanay through this service.

Essanay has spared no expense to make this a successful comedy. Several comedians were engaged specially to take part in it. John Slavin, June Keith and William Burress, the well known comic opera stars of the legitimate stage, took the leading parts. The entire company was taken through the rural districts of Michigan, to get the rural atmosphere required for the comedy.

The comedy proved to be unusually adaptable for the photo-

play work and critics who have seen the picture declare that it is even better than the stage production. Of course many variations were necessarily resorted to, as Hoyt was fond of the play on words. But as a whole the comedy carries out Hoyt's plot closely. This is released Aug. 16.

"MASHERS AND SPLASHERS" (Wizard).

In "Mashers and Splashers," a clever one reel "Wizard" comedy made by Louis Burstein, "Bobbie" Burns and "Wait" Stull for the World Film Corporation, Burns and Stull, the two comedians who interpret the roles of hen pecked husbands in a series of "Pokes and Jabbs" comedies display great ingenuity as laugh makers in the guise of expert swimmers. The scene for the comedy is laid in the surf bathing pool in Palisades Park, where "Pokes and Jabbs" find themselves surrounded by a bevy of pretty girls. When their wives discover that the Real Resort to which they have gone to recuperate from overwork in town, which, by the way, is named "Loop-sedasilap," is only "Palisades Pool" spelled backwards, they hasten to the spot where their two husbands are disporting



Scene from "Mashers and Splashers" (Wizard).

in the surf, and exercise their wifely authority in the proper manner. The two comedians are assisted by Miss Helen Von Huben, Miss Pearl Shepherd, Miss Ethel Burton and Miss Laurie Mackin, of the regular company, and a group of expert diving girls.

"COUNTRY BLOOD" (Lubin).

"Country Blood" is a Lubin comedy drama written by Lawrence McCloskey, produced by Arthur V. Johnson, and with a cast headed by Mr. Johnson and including Lottie Briscoe, Eleanor Blanchard, Bernard Siegel, Howard M. Mitchell and Tommy West. It is a bucolic love story straying from the country village to the big city, where both the country maiden and the country man fail to find the satisfaction they crave, and from which they return to their village home to find



Scene from "Country Blood" (Lubin)

happiness ever after. The play is exceedingly well acted and has a number of strong scenes, especially one between Lottie Briscoe, the country maiden, and Eleanor Blanchard, the society matron. Arthur V. Johnson plays the part of the country lover who seeks balm in Glend playing the harmonica and driving a buck. Taken all in all, the picture is most interesting, most human, and of course has that peculiar appeal which stirs the heart-strings of the average audience.

"FATE TAKES A HAND" (Reliance).

There is a very effective and unusual bit of photography in the two-reel Reliance feature "Fate Takes a Hand." Jim Brant, a crook, played by Francis J. MacDonald, determines to kill the district attorney. He hides in a building opposite the official's office with a revolver equipped with a Maxim silencer. The district attorney enters his own office and throws his hat and coat upon a chair. A light is behind the hat by chance. So a silhouette of the hat and a part of the coat appears on the drawn window shade. Brant fires at the image on the shade.



Scene from "Fate Takes a Hand" (Reliance).

The district attorney has been called to the telephone by his wife. It happens that Broadway Maxine, played by Adoni Forrester, the confederate of Brant, has been called to the district attorney's office. She is ready to betray Brant, but the bullet intended for the district attorney kills her.

By means of the cut-back, the action in both the apartment in which Brant is hiding and in the district attorney's office is clearly shown. Also the mistake which Brant makes, owing to the silhouette on the shade, is presented in a way possible by no other artistic means.

The main theme of "Fate Takes a Hand" is the continual thwarting of Brant's desire to reform by Maxine. Brant tries times after time to return to an honest life, but Maxine, who has a love for sinery, is able to drag him down again.

W. E. Lawrence is the district attorney. Wilbur Higby, the Reliance-Majestic character actor, is Brant's father, and Eleanor Washington has the part of a woman detective. "Fate Takes a Hand" was made under the direction of F. J. Grandon.

FIRE IN THE FEUD PLAY.

World Film's current release, Wm. A. Brady's photoplay "The Cub," is remarkable for the savagery of much of its action. The Kentucky feudists shot each other on sight—as the Land Leaguers in Ireland did a generation ago—and the photoplay shows emphatically, as accredited history proves to have been the case, that they would not even stop at burning down a house in order to get an enemy who happens to have sought refuge.

When making part of the picture at Fort Lee, N. J., Director



House Wrecked for a Scene in "The Cub."

Tourneur found himself unable to burn down the particular house here shown; so he arranged to have it blown up in order to reveal the effects of a fire.

Surrounded by "feudists," Mr. Tourneur has on his right John Hines, who played the cub reporter, and on his left Miss Martha Hedman the star.

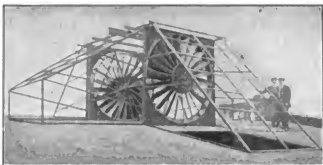
"SILVER THREADS AMONG THE GOLD" GOING BIG.

The K & R Company's six-reel photoplay, "Silver Threads Among the Gold," is breaking all records on the Poli Circuit. Richard J. Jose appears in person with the picture. Last week in Springfield, Mass., people were turned away unable to gain admittance to the theater. The same state of affairs happened in New Haven, Conn., and Worcester, Mass. Al Cross reports big returns from Western Pennsylvania and Pittsburgh, and the Exclusive Features, Inc. of Greater New York show heavy bookings.

A TYPHOON INSTALLATION.

The illustrations herewith show a typhoon twin blower set with the steel frame work for the housing installed on the roof of the Duffield theater, Brooklyn, N. Y., and the installation completed with galvanized iron enclosure. The typhoon cooling system was tried out during the hot weather in the Duffield theater and the result was more than successful; it was a boon.

Although smoking is allowed in the theater, not the slightest



Typhoon Twin Blower Set, with Steel Framework.

est sign of smoke could be detected. The theater is kept cool in the hottest weather; in fact the apparatus cannot be run except at reduced speed during ordinary days.

The principle of the typhoon system is new inasmuch as it blows the air through the roof, thereby causing the current of air to face the audience. A tremendous volume of air is forced through the roof and the air motion can be felt throughout the auditorium. The air is allowed to escape through the



The Typhoon Set with Galvanized Iron Enclosure.

transoms above the front doors and through the windows in rear of the gallery. In cold weather the apparatus is reversed and running at a low speed, exhausting the air through the ceiling. The apparatus is manufactured by the Typhoon Fan Company, 1544 Broadway, New York City.

INCE DIRECTS FOUR FEATURES AT ONCE.

Thomas H. Ince, production chief of the New York Motion Picture Corporation, is at present engaged in supervising the screening of four new multiple-reel features. They are "The Conqueror," starring Willard Mack; "Matrimony," with Julia Dean in leading role; "The Last Act," featuring Bessie Barriscale, and "Redeemed from Bondage," starring Forrest Winant.

"The Conqueror" is a powerful financial drama in which Willard Mack plays the part of the "wolf of finance." In "Matrimony," featuring Julia Dean, the author has furnished this little star with numerous opportunities of demonstrating her many dramatic qualities.

"The Last Act" is a massive production of stage life, depicting a girl's rise to fame and fortune over seemingly insurmountable obstacles.

"Redeemed from Bondage" is based on a cleverly woven detective story. Forrest Winant is seen in a unique role.

BIG JIM'S HEART (Reliance).

Unique situations crowd one upon another in "Big Jim's Heart," a majestic two-part western, screened under the direction of John R. O'Brien and scheduled for release Aug. 5. The cast of "The Outcast" was headed by Mae Marsh with such stellar screen players as Robert Harron, Ralph Lewis, Mary Alden, Jack Conway and Spottiswoode Aitken, supporting her. Lillian Gish, Jack Conway and Spottiswoode Aitken



Scene from "Big Jim's Heart" (Reliance).

had the principal parts in "Captain Macklin," screened from Richard Harding Davis' stirring novel, while Mae Marsh, Robert Harron, Spottiswoode Aitken and Elmo Lincoln comprised the chief players in "Her Shattered Idol."

Just before beginning work on "Big Jim's Heart," Director O'Brien completed the filming of "Souls Triumphant," a four-part feature, abounding in human interest and heart beats, in which Lillian Gish is the featured player. Wilfred Lucas, Louise Hamilton and Spottiswoode Aitken are seen in her support.

PAULINE FREDERICK IN "SOLD."

Pauline Frederick, the famous stage favorite, who won a transcendent triumph in her initial screen characterization as Donna Roma in the Famous Players Film Company's superb production, "The Eternal City," and who, as a result of her sensational success, was induced by the Famous Players to devote her exclusive film services to that company, returns to the screen in a five-part adaptation of the celebrated emotional drama, "Sold."

Containing all the elements for vigorous emotional portrayal, "Sold," the great drama of woman's devotion, adapted from the



Scene from "Sold" (Famous Players).

Russian of George Erastov, provides Miss Frederick with a role as fully adapted to her finely developed dramatic talents as was that of Donna Roma in her first engagement before the camera. In "Sold," Miss Frederick portrays the sacrificing young wife of a struggling artist who refuses to commercialize his art for his financial betterment. Through a series of powerful images, the story reaches the point where the wife arranges to pose for her husband's successful rival in a sensational painting, in order to save him from the destitution which threatens him. The husband, hearing of her act, comes

to the studio of the other artist, and in a mad fury shoots at the painting of his rival, striking his wife, who is hiding behind the easel.

Miss Frederick, who proved conclusively in her portrayal of Donna Roma that she is the screen's greatest dramatic actress, will undoubtedly strengthen this position through her powerful rendition of this role. Miss Frederick's methods of interpreting tense emotion are unsurpassable. She delineates all the broken-heartedness and despair of the crushed wife with appealing pantomime.

WERBA & LEUSCHER TO MAKE FEATURE FILMS.

The latest acquisition to the list of Broadway producers to present a series of high-class motion pictures is Werba and Leuscher, who introduced D'Annunzio's masterwork, "Cabrila," to American audiences, and who concluded arrangements yesterday to produce and release one de luxe feature each month beginning in August. This firm's intention is to present all-star casts with plays and productions of unusual value in a distinctive manner. All of their productions will be released exclusively through the World Film Corporation.

The director-general of the studios will be Lawrence Marston, who is considered one of the most expert picture directors in America, and, who, previous to directing motion picture productions, was known to the regular theater for such pretentious dramatic sensations as "Ben Hur," "The Prince of India," "Wildfire," "Sins of Society," "The Round Up," "Baby Mine," "Thais," etc., all of which he originally produced on Broadway for Klaw & Erlanger, and other leading managers.

"EYES THAT SEE NOT" (Essanay).

A pleasing photoplay and a wholesome comedy. Three reels of light-hearted love making with a pinch of simple and novel plot. The combination of comedy and drama is most harmonious. It is, principally, a story of a son raised to maturity in wealth who looks out upon the world through a haze of indolence. That is its serious "punch"—his earnest attempts to become a practical, hard-hearted business man, private secretary to the father of the girl he loves. He tries hard to become a whirlwind business man, but love interferes. And that is where the fun starts. He is sent by his employer to the brokers with orders to sell three thousand shares of stock, quickly. He meets the business man's daughter and the stock exchange closes. But it turns out that his employer saves \$40,000 by not selling. And besides, the employer is in love too. His fiancée, a widow, induces him to keep their engagement quiet until his daughter is provided for, and the youth readily promises to do that when the four of them meet in the office and confessions are made. This is released Aug. 1.

"THE DEACON'S WHISKERS" (Komic).

"The Deacon's Whiskers," featuring Fay Tincher, is another one of those rapid fire productions of Edward "Komic" Dillon and his comedians. The deacon is Max Davidson. He objects strenuously to the marriage of his daughter Fay to Edward (played by Edward "Komic" Dillon in person). The deacon is quite set upon having his daughter marry Steve (Chester Withey). However, the deacon's opposition leads to his being pinned by the whiskers to the door of a bathing pavilion. While he is in this humiliating position and is explaining to his wife just how it occurred, Edward and Fay have found a clergyman (Frank Darien). The clergyman at first cannot see his way to



Scene from "The Deacon's Whiskers" (Komic).

marry Fay and Edward, but Edward proves extremely resourceful. He captures the clergyman and with Fay paddles out to sea on a raft.

As the clergyman cannot swim the threat to throw him overboard prevails upon him to perform the marriage ceremony. By the time the deacon is released and Fay and Edward have paddled the raft back to shore they are joined together so that only a divorce court can come between them.

"SEALED VALLEY" (Metro).

The Metro Pictures Corporation, which is also a producing company for its own Program, and has given certain individuality in name to its productions by calling them Metro Deluxe Pictures, will release its first picture on August 2nd. Dorothy Donnelly, who is about as well known throughout the country as any other woman star, will be presented in "Sealed Valley," a much elaborated story of the book of the



Scene from "Sealed Valley" (Metro).

same name, by Hulbert Footner, which has had much vogue among readers of popular fiction.

Most of the scenes in this production will show exteriors, and beautiful ones they will be, as the heroine is an Indian girl who lives in the open country, and it is well to say that Indian life, cowboys at gunplay and other melodramatic scenes will have no part in this production.

The production has been directed by Lawrence R. McGill with W. C. Thompson at the camera. The stills of this photoplay are really beautiful, as wooded country and running streams with much action of dramatic purpose taking place in the open and in the water, abound to a degree that make for artistic and genuinely picturesque atmosphere.

The entire company was taken to Timabury, Canada, for most of the exteriors. For some special atmosphere that has been introduced, the company travelled as far south as Rome, Georgia, the interiors being taken at the Dyreeda-Metro studio in New York.

"SAVED BY A SCENT" (Universal).

Right through a brick wall on a motorcycle! Max Asher does it in "Saved by a Scent," a Powers (Universal) comedy released August 5, while in pursuit of a large, evil smelling chunk of limburger cheese which he has reason to suspect is hiding just outside his mansion waiting to attack him at night.

Max takes his motorcycle to bed with him every night, as it



Scene from "Saved by a Scent" (Powers).

is a new machine and he values it very highly. Even the veriest novice in the intricate science of mechanics can see that Max's car is a lollipop. It has reversible gear which permits him to go backward or forward while a special device patented by Gale Henry, the inventor, makes it possible for Max to turn corners with the greatest ease.

When the national association of mechanical engineers held their convention recently in Universal City one of the mem-

bers of the association bet Asher that he wouldn't dare to go through the brick wall, and that if he did attempt to do so his machine would be wrecked. Max took up the bet, guaranteed in advance the integrity of his machine after the collision and went ahead with the stunt.

Backing up in the set fifty feet Max got a flying start and two seconds later smashed head on into the wall. A cartload of bricks tumbled down on him and badly bruised his legs, but Max won his bet and contributed to making a screamingly funny film. The Saxofordblitzen stood the strain well and now Max says he is going out and knock over a Santa Fe engine.

"HAZARDS OF HELEN" SERIES.

Kalem's "Hazards of Helen Railroad Series," is an example of what quality will do for a series. Motion picture series have come and gone since this form of motion picture story was introduced some years ago. Each ran its course and, with the issuance of the final episode, sank into oblivion.

The "Hazards of Helen Railroad Series," however, like Tenneyson's brook, seems likely to run on forever. Although the first episode was released in November 1914, and the succeeding episodes released in weekly intervals, it is actually increasing in popularity.

As an instance of what the average exhibitor thinks of this Kalem railroad series, here is a letter which was written by Thomas M. Thatcher, of the Glem Theater, Somerset, Kentucky. As an exhibitor of fifteen years' experience, Mr. Thatcher is well qualified to pass upon the merits of a production. He wrote:

"Please permit me to add a testimonial to the excellence of the wonderful series you are giving to the public in the 'Hazards of Helen Railroad Series.' There has never been anything like them for genuine thrills and hairbreadth escapes. My patrons wait with keenest anticipation for the next episodes.

"Aside from Miss Holmes' daring, these films possess an educational value to the thousands of people who are unacquainted with the thrills of modern railroading. For the past fifteen years I have exhibited almost every class of picture



Scene from "The Fate of No. 1" (Kalem).

that has been filmed, but your railroad series possesses a fascination for me that is simply indescribable."

According to Kalem, the same mail brought a letter from William Hikemeler, of the Jefferson Photo Show Company, Brooklyn, N. Y. Mr. Hikemeler, who is just as enthusiastic as the Kentucky exhibitor, wrote:

"I want to congratulate you on the 'Hazards of Helen Railroad Series.' I think they have any so-called feature serial ever made, beaten a mile. We're not forced to pay a sandbag price on it either. I honestly believe the series could last for years. The episodes are short, sweet—and make the patrons come back for more."

All of which would prove that if a series possesses quality, it can run indefinitely. At any rate, this seems to be the experience of the Kalem series.

HARMON MACGREGOR IN "TIDES OF TIME."

"What is this all about?" ask the many actors who are participating in the latest drama of Knickerbocker Star Features. Many dozen people are taking part in "The Tides of Time" and in reply to the queries of the inquisitive artists they are told it is about everything. In fact the "Tides of Time" gives us a peep into life before birth, when two souls are launched on the river of life, and it shows us two souls returning after eighty years of life, with a suggestion of heaven and a picture of hell. Harmon MacGregor is proving himself equal to a most difficult role in which he shows the final degradation of selfishness and greed and makes a strong hit in his fight with the fires of hell. Mary Nash, the charming Broadway favorite lends in the drama in a character which shows the inner rewards of character and truth whether in poverty or wealth.

A "THRILL" IN UNIVERSAL SUBJECT.

One perfectly good Overland car, value \$1,500, was destroyed by the Universal in as realistic an automobile-train wreck as ever was staged by a motion picture company, during the production of Hobart Bosworth's five-reel film version of Joseph Medill Patterson's novel, "A Little Brother of the Rich."

Santa Fe engine 481 with a train of five coaches is seen tearing along a level stretch of right-of-way at sixty miles



Scene from "A Little Brother of the Rich" (Universal).

an hour. Approaching the tracks at an acute angle is a motor road. Along this road, according to the plot of the story, comes Muriel Evers (Maude George) and Jim Ellis (William Clark) in a six-cylinder car.

Mrs. Evers is trying to escape from her husband with the latest of the many paramours she has led to their ruin. Fearing that he will be delayed by the train, Ellis puts on top speed but fails to clear the tracks in time. Here follows a really sensational scene.

The automobile is lifted high in the air and smashed into a tangled mass of steel and wood. This one scene alone in "A Little Brother of the Rich" will lift photo fans right out of their seats in their efforts to stop that wreck.

"THE SCARLET LADY." (Selig.)

"The Scarlet Lady" released Thursday, August 5th, produced by George Nichols, from the story written by Will M. Hough, features Anna Luther, Vivian Reed, Jean Pallette, Al Filson and others.

Doris Gray and Jim Courtney plight their troth during a ball. Howard Shaw, Jim's rival for the love of Doris, vows revenge. Judge Malone, a friend of the Grays, invites Doris and her mother to attend a session of the night court. There they meet Ethel Hayes, "The Scarlet Lady," whose story appeals to the sympathies of Judge Malone and the Grays and Ethel is taken by Doris Gray into her home. Ethel Hayes is introduced to society as a friend from abroad. She becomes a society favorite and Jim Courtney falls in love with her. She also loves Jim, but spurns him because of Doris.

Howard Shaw, through a plot, entices Ethel aboard Jim Courtney's yacht, where she is confronted by Doris and her mother. Jim Courtney is suddenly stricken with smallpox. Doris resolves to care for him, but her courage weakens. Then



Scene from "The Scarlet Lady" (Selig).

it is that Ethel Hayes nurses Jim back to health. Weeks later when Jim is convalescent, he receives a note from Doris saying that she rejoices in his recovery; that their engagement was a mistake and that she hopes to hear of his marriage to Ethel. Jim then tells Ethel that he has sent for a minister and wants her to marry him at once. Beautiful scenic backgrounds add to the beauty of this Diamond Special, in three reels.

HE'S IN AGAIN" (Mina).

An outstanding point in "He's In Again," a comedy in one reel to be released July 29 by Mina Films, on the General Film Program, is the great number of unusual comedy bits obtained by Director Milton H. Fahrney. For instance one of the characters, Sergeant Kelly, to escape detection by a superior officer while feasting in the kitchen presided over by Betty, seizes himself in a refrigerator. Throughout the remaining scenes flashes show Sergeant Kelly seated on a block of ice.



Scene from "He's In Again" (Mina).

each time nearer advanced to the freezing point than before. The effect of a frozen body, as conceived by Mr. Fahrney, is striking and extremely funny and is sure to cause many laughs.

With this and other such scenes, "He's In Again" develops at the finish into a whirlwind of situations causing a riot of fun.

The comedy is excellently played by George Ovey, Louis Fitzroy, Jefferson Osborne, Arthur Mund, Joe Tickson, Goldie Colwell and Janet Sully.

FEDERAL FILMS ON ASSOCIATED PROGRAM.

The Federal Film Company have arranged to release one comedy a week on the Associated program, beginning August 16. The franchise was delivered to the Federals on Wednesday, and all arrangements were completed. The first release will be "Nothing But Love," followed by "The Tailor's Romance," "Love and Installments," and "His Jealous Wife."

INA CLAIRE IN "THE PUPPET CROWN" (Lasky).

Ina Claire makes her second appearance under the management of the Lasky Feature Play Company in a very elaborate production of Harold MacGrath's famous romance, "The Puppet Crown," with Carlyle Blackwell as the hero of the tale. It will be released through Paramount Pictures Corporation on July 29. Ina Claire's first picture, "The Wild Goose Chase," will be remembered as a particularly charming American love story.



Scene from "The Puppet Crown" (Lasky).

"The Puppet Crown" gives her a still more remarkable opportunity, and also serves to introduce as a Lasky artist Mr. Carlyle Blackwell, one of the most famous of photodramatic stars.

In addition to Miss Claire and Carlyle Blackwell, the cast of "The Puppet Crown" includes Cleo Ridgely, Christian Lynton, Horace Carpenter, John Abraham, George Gebhardt, Tom Forman and Marjorie Daw.

"BUSINESS RIVALS" (Essanay).

This is another of the charming "adventures of Dominica," the photoplays taken from the stories of Henry C. Rowland. Dominica, the girl thief, ever ready for an adventure, disguises herself in boy's garb as a street singer and offers her services in a home where a great reception is being given. Being an excellent musician her services are accepted. Braga, her accomplice, gains access to the house through making love to a maid. They plan to steal the valuable jewels locked in the

safe in the country, where its powerful appeal is responsible for its ever growing popularity.

The exchanges through which "An Alien" may be booked are: Famous Players Film Co., of New England, 31 Beach street, Boston, Mass., and 19 Congress street, New Haven, Conn.; Wm. L. Sherry Feature Film Co., 126 W. 46th street, New York; Famous Players Exchange, 71 West 23rd street, New York; and 1321 Vine street, Philadelphia, Pa.; Famous Players Exchange, 2nd Nat. Bank Bldg., Washington, D. C.; Famous Players Film Service, Inc., Paramount Pictures Bldg., Penn avenue at 12th street, Pittsburgh, Pa.; 37 S. Wabash avenue, Chicago, Ill.; and 532 Walnut street, Cincinnati, Ohio; Casino Feature Film Co., Dime Bank Bldg., Detroit, Mich.; Kansas City Feature Film Co., Gayety Theater Bldg., 12th & Wyandotte streets, Kansas City, Mo.; Famous Players Star Feature Film Service, Produce Exchange Bldg., 608 1st avenue, N., Minneapolis, Minn.; Notable Feature Film Co., 133 E. 2nd South street, Salt Lake City, Utah; and 1749 Welton street, Denver, Colo.; Progressive Motion Picture Co., 645 Pacific Bldg., San Francisco, Cal.; Central Bldg., Seattle, Wash.; and Marsh Strong Bldg., Los Angeles, Cal.



Scene from "Business Rivals" (Essanay).

safe while the guests are making merry. But Le Grand, an ex-police official and crook, foils their plot. He himself then tries to steal the gems from the man who is taking the jewels to a safety deposit vault. When the man puts up a game fight Dominica, ever a true "sport," goes to his aid, and while she is badly injured, saves the jewels. Sheldon Lewis and Neil Craig portray the leading parts in this two-act play in their characteristically finished manner.

METRO DAY AT THE FRISCO CONVENTION.

Metro Moving Picture Day at the San Francisco convention, so designated by the exposition officials, with the cooperation of the league, was, as anticipated, the big event of the five days of the convocation of moving picture interests, and it was a huge success. Nothing so far, in the history of the moving picture industry achieved by a single firm, can approach in distinction the award of place of honor that was bestowed upon the Metro Pictures Corporation on this occasion.

All of San Francisco was emblazoned with billing, and placards announcing Thursday, July 15, as Metro Day were spread broadcast even to quarter sheet cards being placed in street cars. All newspapers carried advertisements featuring the day and what Metro was going to do for spectators and exhibitors alike. The result was that 50,000 people were drawn to the grounds and to the Tower of Jewels at the Court of the Universe where the ceremonies took place.

The Metro party, lead by Francis X. Bushman and Marguerite Snow, two of Metro's stars appearing exclusively in Quality Pictures productions, were met at the entrance to the exposition grounds. It seemed that 40,000 of the 70,000 spectators who later surrounded the Tower of Jewels and its approaches were all there to welcome them, so dense was the crowd. When the procession reached the Tower, the president of the exposition presented to the Metro officials a handsome bronze medal, in honor of the part Metro has taken. Mr. Bushman and Miss Snow presented the silent drama which was staged at the Tower. In the evening an official dinner was given to Mr. Bushman, Miss Snow and the representatives of Metro at Old Faithful Inn, where Bushman was proclaimed the greatest of all picture stars. The exposition officials present congratulated Metro for its progress and determination.

"ALIEN" RELEASED FOR EXHIBITION.

After five big weeks at the Astor theater, New York, it has now been released in the territories covered by the list of Paramount Exchanges given below, and is playing with great success at the largest and most important theaters through-

V-L-S-E FOR AUGUST.

For the month of August, the V-L-S-E program has ready for release, five features that are exceptionally well balanced in point of dramatic range and variety of subjects. There are three dramas, and two comedies, and a glance at these releases brings out a remarkable fact.

August is considered to be one of the poorest months in the year for feature film exhibitions, yet the V-L-S-E for this hot month, in offering what is probably the greatest bill in point of strength and magnitude that the Big Four has yet released. This strong bill should result in offsetting the usual decrease in business looked for during the hot spell. The summary of the V-L-S-E August releases is as follows: August 2nd—Lubin—"The Climbers"—five reels with Gladys Hanson and George Soule Spencer. August 9th—Vitagraph—"The Chalice of Courage"—six reels with Myrtle Gonzales and William Dunaway. August 16th—Essanay—"A Bunch of Keys"—Five reels with June Keith and Johnny Slavin. August 23rd—Selig—"The House of a Thousand Candles"—six reels with Grace Darmond and Harry Mestayer. August 30th—Lubin—"Tillie's Tomato Surprise"—five reels with Marie Dressler.

"THE GAME" (Thanhouser).

This story from the pen of Phil Lonsgan, is a brilliant example of how much situation can be put into a single reel subject. There are not fifty feet in it during which the situation remains the same. Throughout it all the surprise is carried legitimately to the end, when the "crook" shows that



Scene from "The Game" (Thanhouser).

he is a detective. Morris Foster plays the detective and covers himself with glory. Ethys Cooke rises ably to a powerful climax and Helen Badgely does her baby work in good style. Ray Johnston plays a genteele crook convincingly.

CENSORS COMMEND "BLINDNESS OF VIRTUE."

The Los Angeles Board of Censors, after viewing "The Blindness of Virtue," pronounced it one of the best picture ever released, rating it far ahead of the ordinary releases and gave it their unqualified approval.

It is most unlikely that any censor board will find fault with this charming play, for, while dealing with the fundamental facts of physiology, a topic that has interested all of our better thinking people who have at heart the interests of the growing populace, it does so in a clear and forceful, yet delicate, manner. It illustrates the tremendous value of the motion picture to teach and lighten the burden of teaching, to the unsophisticated, the basic truths of life.

A Collection of Stars

The Majority of the Players in the Biograph Re-Issues Directed by D. W. Griffith, Are Stars or Directors To-day.

IN REVIEWING the Biograph subjects being released in the series of Biograph Re-issues, it is interesting to note the rapid advance of the various players in the casts. Some who were playing just "bit" parts or acting as extras, are prominent players or directors to-day. To use the phrase "to-day they are extras, tomorrow they are stars," would be to illustrate their rapid rise.

Most of the prominent motion picture players of to-day, and some of the successful directors, can be seen in the casts of the Biograph Re-issues; in fact, it seems, offhandedly, that all the prominent players are listed with their names. Such players as Blanche Sweet, Henry Walthall, Mae Marsh, Lillian Gish, Robert Harron, Lionel Barrymore, Charles H. Mallett, Dorothy Gish, Claire McDowell, Harry Carey, Jenny Lee, W. Christy Miller, Edwin August, Eddie Dillon, Jack Lillan, W. C. Cabbage, Wilfred Lucas, Dorothy Barnard, Kate Bruce and other equally prominent players are included in the casts of these productions.

It is a pleasure to watch the manner in which the actors and actresses worked under the direction of D. W. Griffith. They were all stars, one equally as good as the other. In one picture they played leads, while in another they had small parts or acted as extras; but they all worked and worked hard.

With a director such as D. W. Griffith, a collection of stars such as he had at his disposal, and an organization such as the Biograph behind him, it may be a foregone conclusion that all the productions being released in the series of Biograph Re-issues will be equal to the productions being produced at the present time.

STERLING'S NOVEL DISTRIBUTING METHOD.

The Sterling Camera & Film Company, in this issue, announce a rather novel and original method of distributing their productions which should attract the attention of every state-right exchange and film exploiter in the country. The first release, about August 15th, is a five-part New York detective story in which is featured Barney Gilmore and Miss Lillian Niederaur, two well-known stage stars, and a splendid company of experienced motion picture players, there being more than one hundred principals and extras in the production.

Standard Territory Going Fast

Contracts Closed in Every City Visited to Date by Al. Lichtman and H. M. Warner.

With the news that the Kriterion Film Exchange of Kansas City and St. Louis have secured the Standard Program for their territories, comes the report that the Standard Photo Play Distributors, Inc., that Vice-President and General Manager Al. Lichtman and Secretary and Treasurer H. M. Warner of that company have closed contracts for every territory they have had time to visit in their sudden trip to the different exchange centers of the middle west.

The Boston Photoplay Company was quick to secure the regular weekly single and multiple releases of the Standard Program for New England, while Pittsburgh went to H. A. Lande, Philadelphia to Harry Schwalbe, Chicago to the General Feature Film Company of which William Herzhberg is the moving spirit, Minneapolis to W. L. Merrill, and Cleveland, Cincinnati and Detroit to H. Charnas of the Standard Film Service Company.

NOVEL DEMONSTRATION BY SIMPLEX.

Of especial interest to exhibitors at the trade exposition in San Francisco was the demonstration of the Precision Machine Company, showing how the Simplex projector's shutter could be adjusted while the film was in operation. The shutter was purposely put out of time before the film was started, and was quickly adjusted while the machine was in operation. This is the only moving picture machine which is equipped with this device.

The demonstration was accomplished in the small theater which was run in connection with the exhibition, and where a big Simplex was set up for showing the pictures to exhibitors. It was equipped with one of the latest Simplex motor-speed controllers and the automatic control, which is also a new device just placed upon the market.

PARAMOUNT FORECAST.

The releases of the Famous Players Film Company for the second year of the Paramount Programme's existence will include such masterpieces as "The Counting," with Harry Crockett; "The Inscrutable Duke," with John Barrymore; "The White Pearl," with Marie Dore; "The Fatal Card," with Hazel Dawn and John Mason; "The Case of Becky," with Blanche Sweet; "Blackford," "The Mummy and the Humming Bird," with Charles Cherry; "The Three Elks," with John Barrymore; "Dorothy Vernon of Haddon Hall," with Hazel Dawn; "The Prince and the Pauper," with Marguerite Clark; "Twisted Paths," with Mary Pickford; "Poor Schmaltz," with Sam Bernard; "Zaza," with Pauline Frederick, and "Molly Make-Believe," with Marguerite Clark. The Lucky Company will contribute Geraldine Farrar's production of "The Armenians," in which the famous diva appears in the title role; "The Case of Becky," with Blanche Sweet; "Blackbirds," with Laura Hope Crews; "The Voice in the Fog," with Donald Crisp; "The Cheat," with Blanche Sweet; "The Revelation," with Charlotte Walker, and "The Explorer," with Lou Tellegen.

From the Oliver Morosco Photoplay Company will come "Teer Gyal," with Cyril Maude, and "The Iron Strain," a stirring drama of Alaska, written by C. Gardiner Sullivan in collaboration with Thomas H. Ince. Farnum will play the part of a rugged son of the North, who compels the love of a young and beautiful society girl taken to the Yukon district by her father in search of health.

Notes of the Trade

CHESTER A. LYONS, cameraman who is in the past has been associated with the Dyreid Film Corporation has gone to Hollywood, California, with the National Film Corporation. Mr. Lyons dropped a line to the Moving Picture World from Chicago stating that they were already working on Norma Talmadge features en route.

C. M. White, Assistant General Manager of the Gaumont Company, who resides in the village known as Bayville, L. I., became the proud father of a 7½ pound baby boy on Sunday, July 18. C. M. gives his son the title of Frederick Kingsbury. Everyone is doing nicely and brother White is the recipient of many congratulatory letters and telegrams.

Dustin Farnum, who recently returned to the Inceville studios of the New York Motion Picture Corporation, after a short vacation, will be in the lead in "The Iron Strain," a stirring drama of Alaska, written by C. Gardiner Sullivan in collaboration with Thomas H. Ince. Farnum will play the part of a rugged son of the North, who compels the love of a young and beautiful society girl taken to the Yukon district by her father in search of health.

H. G. Stafford is at work on the production of a one reel psychological story written by himself under the title, "The Semaphorist." This is the first of Mr. Stafford's pictures to be produced by himself. Gretchen Lederer, Val Paul and Arthur Moon play the leads.

Clarence J. Schottenfeld, who for some time past has been Vice-President and General Manager of the Gotham Film Manufacturing Co., has resigned his position because his physical condition could not stand the strain, etc.

"His I. O. U." released in the Mutual program on July 16 by Thanhouser is a tender little story of the help extended to a little news girl by a wealthy man. In the cast are Mildred Manning, Ray Johnston, Morgan Nihlack and Dave Kelcher.

Alice Brady, has been an Eastern girl in "As Ye Sow," and the wife of a political boss in "The Boss," but she undertakes a different sort of character in the World Film release "The Renegade." She will be seen as an Irish girl whose home has been out on the plains. Claude Flemming, who was so good in "Hearts in Exile," with Clara Kimball Young, is the leading man.

Norman MacDonald, former Essanay producer, who this week started to make pictures at the Universal City studios, is making preparations for the production of another of the quiet little pictures of rural life which have become justly popular with the picture loving public. "Martin Lowe, Lodge Member," is the working title. No cast has thus far been named.

Ralph Herz, the musical comedy star, will start his studio work with B. A. Rolfe in "The Purple Lady," by Sidney Rosenfeld, for the Metro Program in September.

Essanay has just completed a new photoplay by Mary Roberts Rinehart, "Amities." This is the famous story of the couple who all went to a picnic with some one else's husband or wife only to discover that they loved their own spouses best. It is a two reel production to be released shortly.

The picturesque shores of the Pacific furnish much of the background for "The Bride of the Sea," a Reliance sea coast drama produced by Director Francis Powers. The cast includes Billie West, George Beranger, Frank Bennett, Lucille Young and Olive Adair.

Henry Melton is busy with the production of a two reel story dealing with the mysterious disappearance of a necklace. "Coral" is the title of the story as it came from the pen of Olga Printzlau Clark. Marie Walcamp, Wellington Playter, William Canfield, Rex De Roselli, Sherman Bainbridge and Jack Pearce play the leads.

An amusing Falstaff drama is "P. Henry Jenkins and Mars," scheduled for release in the Mutual program on July 23. The cast includes Riley Chamberlain, Wayne Arey, Claude Cooper, Joseph Phillips and Nellie Parker. Spaulding.

To get proper scenes for "The Imposter," Director Capellani, and his players headed by Alec B. Francis, and Jose Collins, went to Pittsburgh and in the steel mills they have been taking scenes which will be shown in that pretentious release.

The Ivan Film Productions, Inc., the producers of "Sins of the Parents," "Should A Woman Divorce," "The Unwelcome Wife," etc. are now filming "A Mother's Confession," written by Ivan Abramson, general director of The Ivan Film Productions, Inc., featuring Carrie Reynolds, Christine Mayo, Austin Webb, and supported by an all-star cast.

Mme. Petrova is finishing her work with the Popular Plays and Players for their coming release on the Metro Program, featuring this famous dramatic and screen star in "The Vampire." Her role will show her in the character of a woman who has been married into a mock marriage and after being deserted, determines to avenge the wrong done her upon all men. The heart of the woman avenger relents when love enters again into her life.

John Cosmar is one of Esannay's most versatile players. In the past month he has played the most contrasting parts, such as western ranch owner and Indian fighter, gentleman crook in an Eastern drama and mountaineer in a Tennessees picture.

Emmy Wehlen, the Viennese actress, who created so favorable an impression on her first visit to this country in Liebler and Company's production of "Marriage à la Carte," which ran an entire season at the New York Casino, is now a member of the happy family of Metro stars and she will appear under the banner of the R. A. Rolfs Producing Company in an original work from the pen of Frank Horan entitled, "When A Woman Loves."

Picture Theaters Projected

CHICAGO, ILL.—Charles H. Kusel, 30 North La Salle street, is having plans prepared for a three-story theater, stores and apartment building, 150 by 200 feet, to cost \$150,000.

CHICAGO, ILL.—A. Fricha is planning to erect a commodious three-story theater building to include stores and a number of offices.

CHICAGO, ILL.—C. H. Gottschalk, 111 West Washington street, will erect a one and two-story moving picture theater, store and apartment building.

MADISON, IND.—G. E. Holwager, 422 Mulberry street, has let the contract for remodeling the first floor and balcony of his moving picture and vaudeville theater. The seating capacity will also be increased.

TIPTON, IA.—The Hardacre Estate is having plans prepared for a two-story opera house, 55 by 142 feet. The project includes lodge rooms and two stores.

BALTIMORE, MD.—The Key-Dev. Amusement Company will erect a one-story moving picture theater, 45 by 55 feet, to cost \$60,000.

NEW BEDFORD, MASS.—Joseph C. Burke, 401 Amhurst avenue, is planning to convert a skating rink into a one-story moving picture theater, 70 by 140 feet, to cost \$25,000.

NEW BEDFORD, MASS.—Charles Simmons is having plans prepared for a two-story moving picture theater, 40 by 50 feet, to cost \$50,000. There will be seating capacity for about 1,800 persons.

CRYSTAL FALLS, MICH.—The Melcher building has been purchased by A. Brecker. After extensive alterations are completed, the house will be opened as a first-class moving picture theater.

DETROIT, MICH.—The Ferry Field Theater Company will erect a commodious moving picture theater at Grand River and the Boulevard, to cost \$100,000.

GRAND RAPIDS, MICH.—T. H. and J. W. Goodspeed are planning to erect a moving picture theater on Monroe avenue. The house will have seating capacity for 1,000 persons and cost approximately \$35,000.

MUSKEGON, MICH.—Phil Schlossman will erect a 1½-story moving picture theater, 66 by 116 feet.

PONTIAC, MICH.—L. J. Heenan, 8 Marsh block, is preparing plans for a 1½-story theater and store building, 56 by 140 feet.

HIBBING, MINN.—Thomas Roddy, 411 Third avenue, will make extensive improvements to his moving picture theater.

ST. LOUIS, MO.—Eugene and Harry Freund, 156 So. Broadway, are planning to erect a one-story moving picture theater, 46 by 127 feet.

LONG PINE, NEB.—S. H. Kyner will erect a one-story moving picture theater and skating rink, 48 by 100 feet, to cost \$6,000.

OMAHA, NEB.—H. D. Frankfort, 1514 Harney street, is preparing plans for a one-story moving picture theater, 44 by 132 feet, to cost \$15,000.

OMAHA, NEB.—Henry Rohlf, 2569 Leavenworth street, is having plans prepared for a two-story moving picture theater and store building, 52 by 112 feet, to cost \$15,000.

WESTPOINT, NEB.—R. W. Saxe has disposed of his interest in the Ideal theater to local interests.

BURLINGTON, N. J.—The latest addition to the moving picture houses in this city is the Regent theater, constructed at the cost of \$50,000.

NEWARK, N. J.—C. J. Horie is making extensive improvements to his new moving picture theater located at 527 South Orange avenue. An addition is being built to the side and rear of the present structure. The seating capacity will be increased so as to accommodate about 1,000 persons. The total expenditure involved is approximately \$5,000.

PHILLIPSBURG, N. J.—Work is under way on the construction of a new moving picture theater, 40 by 90 feet, for the Phillipsburg Amusement Co. The house will have seating capacity for 600 persons.

POMPTON LAKES, N. J.—Charles Alberg, Paterson, N. J., has been awarded the contract to erect a two-story theater, office and apartment building, 50 by 135 feet, to cost \$20,000, for G. W. and C. F. Cowdrey.

UNION HILL, N. J.—The United States Temple theater, located at the corner of Bergenline avenue and Second street, has been converted into a moving picture theater. The house has been completely renovated.

AUBURN, N. Y.—H. L. Roming, Auburn Savings Bank building, is having plans prepared for a one-story and balcony moving picture theater, 54 by 90 feet, to cost \$18,000.

HEMPSTEAD, L. I., N. Y.—Dr. Adolph Rosenthal, 248 Fulton street, contemplating erecting a \$40,000 moving picture theater, with seating capacity for 1,500 persons.

NEW YORK, N. Y.—James P. Winkeman, 30 East 43rd street, is planning to make extensive alterations and additions to his moving picture theater.

UTICA, N. Y.—The Utica Hippodrome Amusement Company has taken over the Bulkley theater located at the corner of Lansing and Nicholas streets. The structure will be completely renovated and have seating capacity for 800 persons.

BELLAIRE, O.—George D. Spragg, 3704 Belmont avenue, will remodel his moving picture theater and build an addition 120 by 70 feet.

CLEVELAND, O.—K. R. Carson has purchased the Enjoy-U theater at 7700 Lake avenue from H. Well.

CLEVELAND, O.—G. J. Goepfering and William King have disposed of the interest in the Westerland theater, located at the corner of 25th street and Clark avenue, to Walter Bulow and D. K. Gresham.

MARTINS FERRY, O.—Fenray Amusement Company, 1003 Walnut street, will erect a three-story moving picture theater, office and apartment building, 50 by 114 feet, to cost \$40,000.

RAYLAND, O.—The Opera House Company, Bellaire, O., will erect a two-story theater building, 66 by 120 feet, to cost \$50,000.

CUSHING, OKLA.—H. C. Huebmann has obtained the contract to erect a one-story moving picture theater, 25 by 75 feet, with seating capacity of 300, for M. Ashbury.

OKLAHOMA CITY, OKLA.—William McCall is planning to erect a 1½-story moving picture theater, 55 by 175 feet.

McKEESPORT, PA.—Frank Natopollus has begun work on the construction of his new Lyric theater. The structure will be built of concrete, have seating capacity for 1,200 persons and cost approximately \$50,000.

PITTSBURGH, PA.—The Oakland Arcade Company will expend \$50,000 in remodeling their moving picture theater.

SCRANTON, PA.—Hower & Stender, Madison and Ash streets, have been awarded the contract to erect a one-story moving picture theater, 34 by 140 feet, to cost \$67,000, for Joseph Hesch.

RICHMOND, VA.—Kirk Wilson will erect a one-story moving picture theater to cost \$6,000.

MILWAUKEE, WIS.—The Neacy-Heade Investment Company are having plans prepared for a two-story theater, stores and apartment building, 113 by 125 feet.

MILWAUKEE, WIS.—Saxe Amusement Enterprises, 150 Second street, will have the interior of their Crystal theater decorated.

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CONGRATULATING BRANCH NO. 2

By Frank H. Madison, Illinois Correspondent of Moving Picture World.

TREASURER W. W. WATTS, Springfield, of Illinois State Branch No. 2, M. P. E. L. of A. is receiving many congratulations for the excellent work he and his associates did in having the Olson censorship bill defeated. Especially appreciative letters were received one day last week from the New York and St. Louis offices of the World Film Corporation.

MOLINE EXHIBITOR FAILS.

Harry Sodini, proprietor of the Family theater and airdome at Moline, has gone into bankruptcy. The liabilities are about \$20,000, and it is said there are no assets above those exempted by law. Joseph Murphy has been appointed receiver. The Family, which is closed, has been operated at a loss for some time, Sodini says.

GOOD PROGRAMS FOR SPECIAL DAYS.

A noticeable feature of Illinois programs for Independence day was that the old policy of "give 'em anything," modeled after the street fair show, has vanished. Good features were the rule. The Majestic at Rushville showed Annette Kellerman in "Septimus Dancer." "Atlantic" was the attraction at the A-Museum in Princeville. The Maywood theater at Maywood had "On the Fighting Line."

POPULARITY OF PICTURES.

That people are not tired of motion pictures is further shown by the number of Illinois towns that had open air shows, instead of fireworks. Capt. Hugh King of Quincy took his portable electric light plant and six reels of film to Lima at night. Another feature of the week's filming of the events by the Mathes Film Company of Quincy. Pictures were also night attractions at Mason City, Evanson, Harvey and Edison Park.

ILLINOIS STATE NEWS.

Jack Milton and Thurlow Brewer of the Ewaney Company at Chicago were recently at Bloomington and may take a producing company to that city for about two weeks.

The new La Petite theater at Kankakee was opened by W. H. Cadoret, proprietor, with the Vitaphone feature "The Sign of the Mother." The exterior is designed after a Greek temple. The interior is finished in old rose, pearl, gray and old ivory with mahogany woodwork. The equipment, which is completed in every sense of the word, includes a mirror screen and a \$5,000 Wurlitzer organ. The house seats 523 persons.

Cunningham's picture and vaudeville shows have been playing week stands at Hull, Payson and other towns in the vicinity of Quincy.

Cystal Lake will not support two motion picture shows and F. E. Diffendaefer, of Woodstock, has returned to that city and re-entered the cleaning and dyeing business. R. W. Gracy is again running a show at Crystal Lake.

The State Street Amusement Company, of Chicago, has been incorporated with a capital stock of \$5,000. The incorporators are: Isador H. Herk, W. Irving Clark, B. H. Babson.

Peter McGrain has sold the Star theater at Waukegan to A. Polcyn and L. Hansberg of Joliet.

E. R. Hawkins, of Chicago, has leased the Orpheum theater on Chicago street in Freeport and re-opened it with "Evangeline" as the feature attraction. D. R. Riley of Freeport will be resident manager.

The firm of Yaeger & Burkett of Morrison, operating three photoplay houses, has been dissolved. Al Yaeger takes over the theater at Crystal Lake, and Lawrence Burkett those in Morrison, Ill., and Mt. Carmel, Ill.

Do Local Pictures Pay?

Chippewa Falls Editorial Writer Says That Merchants Do Not Get Profitable Advertising in Special Local Films That Show Their Stores or Goods—These Films Are Not Always Financed by the Merchants.

Special to Moving Picture World from Midwest (Wisconsin) News Service.

IS the commercial motion picture taking money that went into the advertising columns of the local paper? The voice of local films which, in many cases, are financed by assessing business men whose stores are exploited, has drawn few attacks from editors. However, the Herald at Chippewa Falls, is antagonistic to "the motion picture concerns to make money for the local business men," which it says, "are quite numerous."

A solicitor has appeared here wanting to make moving pictures for the business men. He hands you out a lot of strong talk and is positive that he can increase your business. Just how he can do this by throwing a moving picture on the screen in a local playhouse, the said picture showing a combination of letters making the man and his business and a few other little frills, is hard to determine. He would show this picture at a night when your business is closed and by the next day the people who have seen have forgotten it."

Not all the men who make local films try to get the merchants to contribute and these are willingly supported by local papers, who aid in conducting contests to secure players. Such co-operation is now evident at Racine, where the Eljow theater. The Daily Times are seeking home talent for a two-reel film.

RACINE CENSORS ONLY "WILD-CAT" FILMS.

Pictures which have been passed by the National Board of Chicago Board will not be censored under the purposed censorship ordinance at Racine. The measure is aimed at "wildcat" features.

The law gives the chief of police powers not authorized at present to any person who intends to exhibit a picture not passed by the boards referred to must file a written notice with the chief of police. That will allow the right of waiting twenty-four hours before passing judgment and issuing a permit or he may waive the time stated in the ordinance on special occasions if he sees fit. In all cases where he believes the films should be witnessed by an official he may order it run off for his or any other official's inspection before it is exhibited publicly.

DIME OR JITNEY.

The small city managers in Wisconsin who stubbornly assert "You can't get more of a nickel" are commended to an item from Berlin.

"How long ago it is that we considered anything by five cents as an exorbitant figure for moving picture performances? Here in Berlin we have been used to the ten cent price and we might as well prepare to accept even better things than that some time in the future, although as yet there is no thought of shoving up the price."

WISCONSIN BREVITIES.

The Lyric theater at Ft. Atkinson, now playing pictures, will open its dramatic season August 15.

Miss Alice Waeburne appeared in person and with the Edison comedy "Martha's Rebellion" at the Grand theater in Wausau.

The Majestic at Milwaukee has returned to its policy of two separate features a week.

The Rex theater at Racine played a return date of "Tillie's Punctured Romance." It was played for five cents. The Rex recently admitted children free to a matinee if accompanied by parents.

Construction of the new Palace theater at Antigo has begun.

ARAB EXHIBITORS IN MICHIGAN

Special to Moving Picture World from Midwest News Service.

A SIGN written on a blackboard in front of the Princess moving picture theatre, worded "We have moved. The reason is our business," tells a story which may have a different ending from what the writers of the sign intended," says the Albion Recorder.

"Snuggs and De Noyies, who advertised several weeks ago that they had purchased the theater from Hurley Roberts, of Jackson, for the sum of \$1,000, packed up the seats, piano and picture machine from the place late Sunday night, immediately leaving the city. The next day, a few hours afterward quietly absented themselves from the city. They stored the seats and piano in the Coliseum rink building and taking the picture machine with them, departed for a place unknown. It became known as soon as the news of their departure had been noised about that they left without the formality of paying several bills owed in this city, one of which is said to be for rent for the theater.

"Many people had been induced to purchase tickets for the theater within the past few weeks to procure votes for friends who were attempting to win a contest put on by the management, the prize for which was to be theater itself. Whether the contestants are to take any action is unknown, but the fact is certain that an attempt will be made to bring the men to account.

"Attachment proceedings were started by Fred M. Norwood, one of the creditors, with the names of A. C. Smith, August F. Berlin and S. S. St. Amant, other creditors on the bond, and an effort will be made to sell the goods stored in the Coliseum and secure the money to settle the bills the departing managers left unpaid.

"Former Manager Roberts, in spite of an announcement some weeks ago that he still had an interest at the time the recent managers left the city, so that the story of the \$1,000 sale is being discredited by many people.

"It is probable the two men are either in Detroit or in Jackson. Roberts, erstwhile theater owner, stated that they departed on an east-bound Michigan Central train early Monday morning.

LOCAL HISTORY ON SLIDES.

A novel show was given at both the Opera house and the Delft theater in Marquette at the recent celebration in that city. It was called "Marquette in Pioneer Days and Today." Slides showed the historical past and the pictures the progressive little city of the present.

THEATER AND POWER PLANT.

There was no electric power in Rapid River when H. E. Pfeiffer planned to build a motion picture theater. He went ahead with his plans and has practically completed a modern photoplay house and has installed a 25-horsepower engine to run an electric light plant, having secured a contract to light the city of the town.

Chas. Eliason, formerly of the Grand theater, Newberry, Mich., has taken the management of the Colonial theater, Manistiquie, Mich.

The Film Company is the style of a new organization in Sault Ste. Marie, Mich. Officers are: Fred D. Beardsley, president; George Cook, treasurer, and Kenneth R. Edson, secretary. They expect to specialize in industrial and commercial films.

Fight Over a Film

Maquoketa, Iowa, Exhibitors Go to Law Over Picture of Chicago Auto Speedway Races—Electric and Pastime Theaters Book the Film for Same Day—Former Gets Offering by Writ of Replevin—Will Sue.

Special to Moving Picture World from Midwest News Service.

A BATTLE over the films of the Chicago Auto Speedway races was carried into court at Maquoketa. George W. Christy, of the Electric theater, secured the picture from Weber & Sanders, of the Pastime theater, on a writ of replevin served by the sheriff. Christy claims to have contracted with H. A. Kyler, of Davenport, representative of the United Film Service, for the picture on June 24, while, at about the same time, it is claimed, Weber & Sanders secured the film for a theater which they operate at Lamotte, twenty miles from Maquoketa. The pictures were to be shown there July 2, but it is claimed, they were shown at Burt's Cave, near Maquoketa. Instead, under Christy's contract he was to show the pictures in Maquoketa, July 6, and after Kyler had been informed that the picture was being billed for July 6, at the other theater, he wired Christy to secure them from Weber & Sanders.

Christy retained Attorney Farr, and writ was secured and the pictures were turned over to him. He has instituted a suit for \$25 against the management of the Pastime.

WILL REJUVENATE MARSHALL-TOWN THEATER.

The Casino Theater company, composed principally of Des Moines men, has taken a ten-year lease on the new Orpheum theater at Marshalltown, and will operate as the Casino theater, an exclusive motion picture house. Bookings will be in conjunction with houses operated by the same company in Des Moines, Hannibal and Omaha. The interior will be remodeled and redecorated. The stockholders are C. C. Taft, Joseph and Leo Muehlaupt and M. Frankell, of Des Moines, and H. A. Welsman, of Marshalltown.

OSKALOOSA LOCAL FILMS.

The Buller-Dixon Photoplay company has been formed at Oskaloosa by William Buller and Cecil Dixon to produce local pictures. The first local will be "The Mysterious What Is It?" featuring camera tricks.

GOSSIPY IOWA NOTES.

Roscoe Patch and Verne Charles have opened an allday at Harley.

M. V. Johnson, of Ft. Dodge, will be the manager of the Idle Hour theater at Graceland, which he and his brother, R. M. Johnson, along with F. Dodge, purchased from Bolter & Scott.

Mr. and Mrs. Frank Courtney, of Fredericksburg, has been contemplating opening a show at Fredericka.

C. W. Hathaway, of Albion, has purchased the Kory theater at Pella from G. Van Rees. Paul Hodgson will be local manager.

B. B. Wiley has taken over the Virginia theater at Boone from B. Arle and will open that house about Sept. 1, playing pictures on open nights.

The Orpheum at Shenandoah has been redecorated. The Zintyre theater by Manager Morse. He will run four reels at that price.

A. C. Jones and C. C. Heezen, who operate a show at Reinebeck, have leased the Fairview theater at Fairbury.

The Crystal at Cedar Rapids has been featuring Frank J. Nalburt of that city in illustrated popular songs Saturday, Sunday and Monday of each week.

"A Fool There Was" played a return engagement at the Princess in Cedar Rapids.

The Empress at Sioux City has a new

policy. Pictures are run 1 to 2:30, vaudeville 2:30 to 4:30, pictures 4:30 to 7:30, and vaudeville until 11:30 o'clock.

The Pastime theater at Maquoketa is having a new front installed.

The Columbia at Cedar Rapids gave a benefit for local Union No. 191 of the Theatrical Stage Employees and Moving Picture Operators.

Frank Sampson has opened a motion picture show at Shambaugh.

Grant Waddell of Logan has purchased the show at Shelby from Downs & Ellis. The Empress at Harlan has been sold to Ralph T. and B. C. Morgan of Coon Rapids.

C. O. Larson, of Burt, has purchased a motion picture theater at Ceylon.

E. A. Hansen has opened the Princess theater at Titonka, giving three shows a week.

CENSORS GETTING EVIDENCE.

Special to Moving Picture World from Pittsburgh News Service.

The Pittsburgh exhibitors are greatly interested and some are greatly excited over the fact that they have received word that evidence was collected during the last week in 23 motion picture houses in Pittsburgh, Scranton and Wilkes-Barre and is being put into shape for bringing suit by the state board of censors.

Joseph A. Berrier, chief clerk to the board, who made a special inspection trip, says that of the 23 houses of two distinct sorts. One is showing a picture bearing the approval of the board without sections being eliminated, as ordered. The other is showing pictures without the stamp of the board.

Mr. Berrier says that in Pittsburgh he examined 18 theaters and found the law being violated in 15, an unusually high percentage. In Scranton he listed six violations and in Wilkes-Barre two.

Most of the pictures concerned were made in New York.

THREE HOUSES CLOSE.

Three motion picture houses, the Union, Casino and Federal, all located within a square on Federal street, Northside, Pittsburgh, were closed last week. This still leaves three, the William Penn, Elite and Novelty, in the same square. The general opinion has prevailed for a long time that this section was too well supplied with theaters and that sooner or later some of them would drop out of the running.

NFW CASTLE NOW WANTS TO HAVE LICENSED OPERATORS.

Que a little agitation has been started because of the fire in the booth of the Clamond moving picture theater on West Washington street, New Castle, Pa., last week, which suggested public peril because of alleged inexperienced moving picture operators running machines in various theaters in this city.

The matter was presented to council, urging that an ordinance be enacted requiring that moving picture machine operators be licensed and that they pass an examination, before being permitted to operate a machine.

It was argued that such laws are in effect in every large city surrounding New Castle, which makes the requirements of the operators very strict. In the hands of an incompetent operator, a moving picture machine is a dangerous thing, but with an experienced operator, there can

be no possibility of a fire it was said. In this city, there are 12-year-old boys who are allowed to operate the machines while the regular operators go to their meals, it is stated.

REMODELING OAKLAND ARCADE.

Plans have been drawn by G. H. Schwan for the remodeling of the Oakland Arcade building, on Forbes street, near Atwood street, Oakland, Pittsburgh, into a motion picture theater. The theater will be operated by Rowland & Clark, who take a long lease on the building. Alterations to be made in it are extensive and are expected to cost around \$25,000. They will include a large and ornamental glass canopy the full width of the building, extending out to the curb, also a theater entrance and a theater with a seating capacity of about 800. It is meant to make the theater the finest motion picture house in Oakland, and only the finest features will be filmed.

SIDNEY ABEL RESIGNS.

The Pittsburgh territory has just lost a live, bustling, active exchange manager in Sidney E. Abel, who has resigned from active management of the Continental Feature Film Corporation to become associated with the V-L-S-E combination, in their Cleveland offices.

Mr. Abel has, during the year and a half that he has been in Pittsburgh, made a notable and creditable record for himself in not only producing a profitable business for employers, and building it with little material to work with to one of the most representative offices in Pittsburgh; but in making loyal friends who have nothing but good things to say about him, and he carries with him the best wishes and kindest feelings from all quarters. The Cleveland territory has been congratulated upon his acquisition and the V-L-S-E have obtained a man of sterling qualities and strong personality.

CHIPS FROM THE STEEL CITY.

Henry Poke, one of the best known exhibitors in this territory, who is having a motion picture theater built at a cost of \$60,000 on Shiloh street, near Virginia avenue, Mount Washington, Pittsburgh, last week took over the Palace theater in Homestead, Pittsburgh. The Palace is an up-to-date house of 450 capacity, erected about 18 months ago by a company of Pittsburgh business men, but the theater apparently has not proven a big success. It is expected, however, that under Mr. Poke's capable management the house should prove a big success.

The Mullen theater in Vandegrift, Pa., which was recently taken over by Mr. Austin, has had its name changed to the Lyric and is putting on vaudeville Fridays and Saturdays.

The moving picture theater located on Long Avenue, Mahanostown, Pa., has changed hands. The theater, which has been in charge of Mr. Hume, will now be operated by J. Hetrick. The theater is now closed for repairs, and will be opened some time this month.

Hosworth's production, "Hypocrites," which recently played a two-week engagement at the Alvin theater in Pittsburgh, has proven a sensational success. More such engagements have been booked for this production than any like attraction ever produced.

Many improvements are to be made to the Coliseum theater in New Castle, Pa. this month, when the house opens in August it will be one of the prettiest and most modern in the state. Messrs. Hanitch and Robins, managers of the Coliseum, have the theater they would be finished in white and gold both inside and out. The management will also re-seat the house so that it will be more comfortable to the patrons and accommodate larger audiences. It is intended to open the Coliseum about the middle of August.

Mr. A. Blitz, of the Strand theater in

Indiana, Pa., was a visitor in Pittsburgh last week. While here he purchased two Powers 6A operating machines.

John Kahler has secured title to the George H. Hobson holding, of 60 x 100 feet, in Beechview avenue, Pittsburgh, improved with one-story flat building used as a motion picture theater. The consideration in the deed is \$12,000, which does not represent the full value.

While Al W. Cross, manager of the Hudson Feature Film company of Pittsburgh, was in New York last week, he secured the one-reel picture of Harry K. Thaw, showing interesting scenes before and during the present trial, his fight for jury trial in the supreme court room, the jury, Jerome K. Jerome, Thaw's mother and all the keynotes interested in the trial.

The Keystone theater, Garfield street, Natrona, Pa., has been sold by John Hafner to a company of Natrona people. The sale was consummated last week and the new owners have already taken charge of the theater. The company is the same that owns Natrona's other popular theater, the Grand. Mr. Hafner has not yet stated his intentions for the future but will not conduct a moving picture business in Natrona. It is said he has a similar venture in view elsewhere, however. He has been in the moving picture business in Natrona almost continuously for the past 8 years and in that time has made a host of friends in the town.

Steve King, who has charge of the Universal's Submarine pictures which were shown at the Lyceum theater, Pittsburgh, for two weeks with great success, reports that exhibitors are taking a lively interest in the production and that he is securing plenty of bookings.

M. J. Kornblum, former publicity man for the Clark & Rowland interests, which he resigned about two months ago, is again back on the job working in conjunction with Arthur J. Simmons, who filled the position after Mr. Kornblum resigned.

D. C. France, who is now in charge of the Broadway Features and Serials department of the Independent Film Exchange, but formerly manager of the Feature Film & Calcium Light Company, moved into his new office in the first-named exchange last week. Mr. France reports that he is already meeting with great success booking the Broadway Features released by the Universal.

Newton Williams, of the Feature Film & Calcium Light Company, was married Monday, June 28, to Miss Marion Hollis, daughter of Thomas Hollis, formerly of the General Film Company. Miss Marion is also a niece of Harry J. Smith, manager of the Calcium and Harry Hollis, of the same company. Congratulations from the film men.

R. D. Tristram, who was in Pittsburgh for 10 days, superintending the launching of the H. M. Blackwell exchange, left last week for New York. The exchange offices are up to date in every respect and Manager Fay is expected to do a big business from the Pittsburgh branch.

P. Stoughton, traveling manager for the Universal Film Manufacturing Company, has been in Pittsburgh during the past two weeks, installing new bookkeeping systems and completing the work of transferring accounts in the new Universal exchange.

F. W. Myers, of Glasport, Pa., is erecting a new motion picture theater in this town which will have a capacity of 360.

John L. Moore, of Northside, has secured the contract for the erecting of an \$8,000 motion picture theater, to be built on Church avenue, Ben Avon, for J. S. Wagner.

Licenses were issued to two new moving picture theaters in Erie, Pa., last week. One is located at 2599 Peach street and will be operated by D. A. Rillig. The other was at 1395 Parade street, owned by H. Mickalski.

Andrew P. Weacher, owner of the Colonial theater, in Peach street, Erie, Pa., announced that he had alterations and put an addition on his house.

Kansas Saobaths

Kansas Exhibitors Are Preparing to Fight for Sunday Opening—Wichita Picture Shows Unmolested on July 4—Played to Bigger Crowds Than Usual, But Charged No Admission—Managers to Test Law Covering Openings.

Special to Moving Picture World from Kansas City News Service.

B EING placed on the same plane as a school and drumming hordes, and so forth has long disatisfied and prejudiced the moving picture exhibitors and the film men against the Kansas administration. They are now making preparations in several cities to break into the Sunday show business. At the Fourth of July celebration at Wichita, Kan., business men informed the exhibitors that the mayor and other city officials would not be in town Sunday. The shows opened and showed to larger crowds than they are accustomed to on Saturday, which is the largest day of the week with them.

As yet the officials on their return to the city have taken no action because the shows opened. No admission was charged at the theaters, although the committee of the city in charge of the celebration asked for a donation from the exhibitors the failed to get it because there was no charge to the shows.

There have been indignation meetings held at nearly all the churches in charge of ministers; however, they lack the moral support of the people in their meetings and they are scheduled to come to naught, according to the business men there. The managers of the shows are now making all preparations to hold another Sunday opening and test the administration on the point.

There are seven theaters in Wichita, all of the high class movie making variety, and all have a big financial backing to fight the right to show on Sunday, which they intend to use, if necessary. So far there has been nothing about the film exchanges of Kansas City, which cater to this district entering into the fight, although it is barely possible that they will probably consider helping the exhibitors all that they can in this matter and it will probably be brought before the Exchange Men's Association of Kansas City in the near future.

EXHIBITOR ENTERTAINS TOTS.

George Seidhoff, owner of the Murray theater at Twenty-seventh and Walroad streets, was host to the children of the Institutional Church recently. Mr. Seidhoff was assisted in his work by Mrs. Walter Smith, president of the Parent-Teachers Association of the Greenwood School at Kansas City. The children of the Institutional Church, and the other five in the tenement section of Kansas City, and many of them have seen very few picture shows and perhaps none had even been inside of one of the high-class movie theaters until Mr. Seidhoff made it possible for them to attend his show. A motor car ride over the boulevards was the first thing on the program for the afternoon, a trip through the Swope Park zoo came next, then ice cream, soda water and cake at the Walroad Gardens, and last of all the picture show, and if the noise of appreciation meant anything the picture show to them was the best of all.

UNCENSORED FILMS OUTLAWED.

August 15 will probably be set by W. D. Ross, superintendent of public instruction, as the date for the end of the uncensored moving pictures in Kansas. When Superintendent Ross, under authority from the court, enforcing the constitutional, began enforcing the law last April, he ruled that for the first few months films already in the state could be shown without having been inspected by several censors. Ross said he did not wish to work a hardship on the film ex-

changes. But now Ross has just about decided that the worst movies and a half are enough in which to list the state with censored films. The date for this change has not been officially announced, but it will probably be either August 15 or a bit later. Since April 15 the two inspectors have passed on 1,900 films and made the state richer by about \$3,900 in fees.

GLEAINED IN KANSAS.

The new policy of showing motion pictures at Garfield Park at Topeka, Kan., was recently inaugurated in the casino to large crowds. It has been customary for the last two summers for free pictures to be shown here, but higher grade films are now being shown at the charge of five cents admission. Good weather is helping the picture show at the park.

Earl Alexander, owner of the Earl theater at Twelfth street and Brooklyn avenue, has closed his theater for the summer. Mr. Alexander will not open again until September.

LYNCHBURG, VA., NEWS LETTER.

By Julian T. Baber, Special Correspondent of Moving Picture World.

T HE Rotary Club of this city has placed Roanoke on the map by having Fell Mitchell, Gaumont (Mutual) cameraman film "The Big Dick and Old Fiddlers' Convention" held here July 2 and 3.

Manager F. O. Webber, owner of the Comet theater, the progressive Mutual house of this city, has made arrangements to show the pictures in the near future.

Manager W. P. Henrietz, of the Roanoke theater, obtained many good photographs of the Old Fiddlers' party and is using them for lobby display and slides. The Roanoke is a vaudeville and motion picture house, using two reels, General Film, daily.

The Paramount theater of this city has closed its doors. This theater was formerly the Jefferson and has been termed a lemon by the local showmen for a good many years, stock, vaudeville and pictures being tried with little success.

Manager Rockhill, of the Virginian, is using many novel advertising ideas with his Kalem railroad pictures. If he keeps up at the pace he is going now, the passers-by will find a N. & W. engine lined up in front of his house on Jefferson street some morning.

Chaplin comedies are very popular. The American, a large house booking big pictures, is using Essanay-Chaplin comedies, showing two and three times. The Virginian is using Chaplin-Keystone reissues to a good advantage. "Tillie's Punctured Romance," which played the Paramount some time ago, is playing a return engagement at the American.

The American Booking Co., controlling "The Christian" for Virginia, and several other states, reports it to be going unusually well.

Three men held up H. L. Rockhill, of the Virginian, July 3, and relieved him of his bank roll, which fortunately contained only about \$20. They evidently intended to get the day's receipts, but Mr. Rockhill has a habit of leaving his receipts down town in a safe. (A good habit.)

Manager Jenkins, of the Bijou, is determined to keep the Universal Program before the people, from the looks of things.

A. Luther Chocklett, of Roanoke, forwarded the foregoing notes to the representative of this city of the Moving Picture World.

Sunday Men Confident

Tennessee Picture Managers Have Excellent Chances of Winning Test Case on Sabbath Observance Law—Old 1803 Measure Has Been Superseded and the New Law Does Not Discriminate Between Cigar Stores and Theaters.

By G. D. Crain, Jr., Tennessee Correspondent of Moving Picture World.

THE moving picture men of Chattanooga, Tenn., feel that they have an excellent chance to win in the Sunday showing test case which was recently filed. It is contended that the only possible law under which the picture shows could be closed would be one that was enacted about 1803, which has been superseded by later supreme court decisions. In order to close the picture shows on Sunday, it would be necessary to close up the drug stores, cigar stands, and also to stop street cars on Sunday.

Some years ago a law was passed in the state which prohibited Sunday baseball, but this law was declared unconstitutional three years ago when the Nashville Base Ball Club tested it out. The men who were recently arrested on a charge of operating their theaters on Sunday were bound over to the Grand Jury from the magistrate's court by a special charge to the Grand Jury Judge McReynolds, of the criminal court, said that it was unlawful for persons, firms, individuals or corporations to follow their vocations on Sunday, and that so doing for two or more Sundays constituted a nuisance. He said that it was the duty of the jury to indict operators of moving picture shows who were following their vocations on Sunday.

EXIT THE ALBERT THEATER.

The old legitimate houses of Chattanooga and other Tennessee cities are slowly but surely passing out of the ranks. One of the last of the old-timers is the Albert Theater, formerly the Suburb. The chairs of the theater have just been sold to Silver & Glinherb, who operate some colored moving picture shows, and the latter have been busy removing them. The move was made by E. F. Lowry, cashier of the Citizens' National Bank, and receiver for the Albert. This will mark the end of the career of the Albert as a theater as the building will be converted into a business house and occupied by some jobbing house.

BETTERMENT CLUBS AND EDUCATIONAL FILMS.

The University of Tennessee is making rapid strides in its endeavor to use moving pictures throughout the state for educational purposes. A short time ago arrangements were made for furnishing commercial film for educational purposes in the schools throughout the state. Then the University made arrangements for showing pictures to the state institutions. The latest development is one whereby the Tennessee Manufacturers' Association will make an appropriation from its treasury for the purpose of starting clubs in all of the manufacturing districts. These clubs will be composed of high class workmen, journeymen of various kinds, and men who are interested in bettering their conditions.

A number of the leading members of the manufacturers' organization recently met the officials of the University of Knoxville, and laid plans for organizing clubs throughout the state. It is hoped that a total membership of 1,000 workmen can be gained by October 1. Any town which can make up a class of twenty men will be considered under the new proposition. Only men who are working, and who expect to go back to work shortly will be enrolled, and boys and girls are who have an opportunity of attending the free schools of the state will be encouraged to attend them.

ITEMS FROM TENNESSEE.

While moving pictures have often been produced in which old shows have been the subject it is a rather unusual stunt for a stock company or theater of any kind to reproduce a moving picture play in stage form. However, the Norman Field players, a stock company playing at the Orpheum theater, at Nashville, recently produced "Toss of the Storm Country." Mary Pickford's big screen success. Good attendances were present at the various performances, including the matinees. Miss Daniel had the leading role in the stock performances.

The Fourth Avenue air dome, of Nashville has installed Mason & Williams Stock Company as a permanent or indefinite feature of the shows to be shown at the new air dome. Vaudeville and moving pictures are shown between the acts of the stock performers, and the stock shows are changed twice a week.

The Belmont, of Nashville, Tenn., recently had a special attraction in the form of several hundred feet of film, showing pictures familiar to residents of the Belmont section of the city, and in which numerous patrons of the theater appeared. The local color pictures were accompanied by the three-reel Lubin production, "The Attorney for the Defense."

The big outdoor moving picture show at the Glendale Zoo, of Nashville, was opened on July 5. The pictures are free to the public and are attracting big crowds whenever the weather permits, which has not been very often, during the past few days. The pictures will be shown during July and August. A concert band in the park also adds to the attractiveness of the open-air pictures.

The Dixie Film Company, of Nashville, has laid out plans whereby the company will shortly start manufacturing film at a plant near Biloxi, Miss. Competent actors have been secured and the first picture will be the "Infant Moses," portraying the life of the Biblical character. M. D. Morris, of Nashville, is author of the play, and a number of the scenes will be laid in and around Nashville. Capt. D. A. Boening, secretary and business manager for the new company, is one of the pioneer moving picture men of the country and was for several years connected with the business in Chicago, where he operated picture houses, and was also interested in supply concerns, both manufacturers and jobbers.

Considerable interest is being shown in a movement in Tennessee that proposes to use moving pictures as a form of amusement and education for all the people and charitable institutions of the state. The movement is being fathered by the Tennessee Board of Control, which is installing motion pictures in the various institutions, including the genitoritarians, the Tennessee Industrial School, State Reform School, the Deaf and Dumb School, the Central Hospital for the Insane and the Eastern and Western Hospitals for the Insane.

THE GEORGIA FILM STARTED.

By A. M. Reatty, Atlanta Correspondent of Moving Picture World.

ACTUAL work was commenced yesterday on the Georgia motion picture film by the Scenic Film Company. Camera-man V. L. Walker crawled to the top of the water tank in the Chamberlain-Johnson-Dunbar building, some 200 feet up, and took a picture of the New Fulton county courthouse.

He also took a picture of the Capitol from the top of the tower of the Fulton

county jail, it being necessary to carry planks and build a temporary platform from which to operate.

In taking this film of the State of Georgia for the state chamber of commerce Mr. Walker will have to traverse all parts of the state.

The picture will show the abundant resources in minerals, cereals, cotton, fruits and water power plants, manufacturing and many other activities of which the great state of Georgia may well be proud. Picturesque scenes will be taken in the mountains and on the seacoast, and views will be shown which will strikingly demonstrate that in the cities of Macon, Augusta, Savannah, Columbus and Atlanta, the state has possessions surpassed by no state in the south, and by few in the Union.

WANTS TRAFFIC OFFICER IN FRONT OF THEATER.

Hugh Cardona has appealed to members of general council to aid him in securing a traffic officer to place on duty in front of the Grand theater, of which he is manager. He states that thousands of pedestrians are in danger from autos and vehicles of all kinds at that point since it is a "Little Five Points" with Peachtree, North Pryor, Carnegie Way, Forsyth and Elin streets, all intersecting. The officer, Mr. Cardona says, is particularly needed on Saturdays when more than 1,000 children attend the children's picture shows at the Grand.

DeBRULER TO MANAGE STRAND.

After an absence of several months from the city, Ralph De Bruler has returned to Atlanta, and assumed the management of the Strand. Mr. De Bruler was formerly manager of the popular Montgomery theater in this city. Known to every one in the South connected with the film business, and to the thousands of patrons of moving picture shows at Atlanta, as genial, accommodating and ready to please all who come in contact with him, these acquaintances will welcome his return and connection with the Strand theater.

REGENT OPENS.

The "Regent," Frank Montgomery's new theater at Peachtree and North avenues, opened formerly to the public at 2 o'clock Monday. This handsome new theatre is one of a chain of neighborhood theaters being erected by Mr. Montgomery. The next to open will be at Peachtree and Tenth street and is nearing completion. Mr. Montgomery is well known as one of the foremost motion picture theater promoters in the South. He established the Montgomery theater here, and has built many successful theaters over the Southern states.

HEARD IN ATLANTA.

"Midnight at Maxime" and Theda Bara in "A Fool There Was" are at Alamo No. 2 this week. If Theda Bara continues to linger around in Atlanta theaters, it is said there will be many reformations.

Reports from the patrol of Yanbar Temple of the Mystic Shrine, who are now in Seattle, and who will later go to San Francisco and Los Angeles, and who are one of the finest drilled patrols in the country, is that they will bring back a most excellent film of their drills in the different cities they visit. Atlanta is justly proud of Yanbar patrol and the film will be an S R O in the theater which will exhibit the film.

Damon and Pythias is drawing great crowds at the Strand Monday and Tuesday.

The Apex Feature Film Co report a splendid business over the South at the present time.

The much-talked-of Moving Picture

Exposition, which was to have been held in August, seems to have gone where some expositions go; want of funds, and co-operation of manufacturers seems to have been the ailment.

The Montgomery theater played a full week to the "Eternal City" at advanced prices. Crowded houses all week long.

The V-L-8-E company furnishes the entire motion picture program at the Forsyth this week. Manager W. C. Brandon, of the local office of the V-L-8-E, is having great success in putting his films in many of the larger theaters in the eight Southern states which comprise his territory.

J. L. Merentette, manager of the Consolidated Film & Supply Co., is on a business trip to Chicago this week.

E. J. Sparks has taken the lease on the old Grand in Spartanburg, S. C., and after improvements will open it under the name of the Bijou. Only first class pictures will be run in this theater.

The Strand has again placed a new apparatus for pumping into that popular theater fresh and cool air; the time it is in the installation of great exhaust fans and to prove to the public that such is a fact they have placed a large flag with the word "Strand" on it at the front of the building, which on the whole, the city is standing straight out, caused by the power from the exhaust fans. Calm days in Atlanta, however, are few.

LOUISVILLE THEATER NOTES.

Lee Goldberg, manager of the Mary Anderson theater, of Louisville, was one of the first theatrical men in the country to adopt the electric signs for advertising the various stars appearing in the photographs shown at the theater. Mr. Goldberg was the first to adopt this means of advertising in Louisville, but since that time others have tried out the plan, which is proving successful. "The Isle of Regeneration" and "The White Sister" made big hits at the theater. In fact, the "Isle of Regeneration" was booked for the second time, it proved so popular.

After the second time inside of a few months the Grand, of Owensboro, Ky., was damaged by a cyclone. The heavy wind tore a portion of the roof from the building directly over the stage, and the following rains caused considerable damage to the interior. The storm did a large amount of damage in Henderson, Ky., Evansville, Ind., and other neighboring towns.

The Crystal, of Hickman, Ky., has been incorporated, with a capital stock of \$2,000. The incorporators are: J. O. West, J. R. Wright and Mitchell Wright.

At Wheeling, W. Va., Ambrose Habig is preparing to erect a motion picture theater shortly. The houses will be located on Main street and on South Chapel street.

MACAULEY'S AGAIN CLOSED.

Mrs. W. H. Shelly, of Louisville, who recently opened Macauley's theater as a moving picture theater for the summer months, found that pictures did not go so well at the old playhouse and has discontinued operations. Mrs. Shelly stated that she first opened the theater that she was willing to lose a thousand or so in finding out something about the business, and it is stated on expert testimony that she lost the better portion of the thousand in the few weeks in which the theater was operated. Mrs. Shelly is the wife of W. H. Shelly, one of the prominent racing officials on the Kentucky race tracks. This experience has proved that the public is looking for up-to-date moving picture theaters and big attractions rather than mixed bills, and old houses designed for theatrical staging. This condition is especially noticeable in the summer when the poorly ventilated theaters are much of the same nature as a bake oven.

Lo, the Poor Airdome

Louisville Weather Clerk Cranky, But Besides That Everything Is All Right, Especially for the Cozy Indoor Theater—Garden Weather Expected for Rest of the Summer, and Breeze Managers Still Hope for the Best.

By G. D. Crain, Jr., Louisville Correspondent of Moving Picture World.

JUST who made the weather man mad is a question of much interest to the airdome operators of Louisville. It is safe to say that they would be more than glad to make the guilty party shake hands and wind up the argument. If he refused, a coating of tar and feathers would hardly compensate the show men for the money they have lost during the past few weeks. The entire season has been cool, and copious rains have fallen several times during the week. The weather has been so threatening almost constantly that very few patrons feel like taking a chance on an airdome which does not have a closed house in conjunction.

Such houses as operate combined establishments have been reaping a rich harvest, and the down-town moving picture houses have been doing the best summer business ever recorded. The parks in most cases have done very little except in the dance halls, and on many nights the vaudeville show audiences have looked like a funeral procession. The consequence has been that the downtown theaters have been well filled every night.

Some of the airdomes, including one in Crescent Hill and one on West Broadway, have closed temporarily, and have announced that operations will be resumed when the weather becomes settled.

COMIC ADVERTISING FILMS.

The recently incorporated Raymond Anderson Company, of Louisville, is now getting a number of the leading photography theaters of Louisville to put on the new comedy advertising films which the local concern is making. These films are made up in thirty-five foot sections, or segments, to enable them to be run on a special reel is generally run at the end of each performance, and catches the crowds on every one but the last performance, and in many cases even this performance. Some of the many of the films are full of local color and are interesting. Local boys and girls of the better circles have been used in making some of the films. One film, a local jeweler's advertisement, was a very interesting bit of romance which wound up with the girl selecting the diamond ring, which was placed on her hand just as the other lover came into the store. Comedy, or trick photography and cartoon stuff is used in many of the films.

BACK TO SUMMER VAUDEVILLE.

James L. Weed, manager of the Keith theater, of Louisville, has dropped photographs and gone back to summer vaudeville and short motion pictures with a continuous performance, starting at 2 o'clock in the afternoon. For several weeks the theater showed photoplays only, but many requests were received asking that summer vaudeville be re-established as it was earlier in the season, and it was also found that patrons preferred the Fourth street moving picture houses to making the additional block to Fifth street.

SWITOW BUYS EVANSVILLE'S NEW MAJESTIC THEATER.

Announcement has just been made of the purchase of the New Majestic, of Evansville, Ind., by Mr. Switow, president of the Switow Amusement Company, of Louisville, the Fourth-Avenue Amusement Company, and the Phoenix Amusement Company, of Lexington. Associated with Mr. Switow in the new venture are Messrs. H. Button, of Louisville, and Louis Zoeller, of Chicago. These men, accompanied by Philip Skora, who sold the Evansville

theater, recently made a trip to the Indiana city. They were accompanied by George Joseph, of the architectural firm of Joseph & Joseph, who have designed most of the leading moving picture theaters of this district. The new owners are contemplating a number of changes in the theater, and improvements to cost about \$20,000.

A company will be incorporated to handle the new property, which has been leased for a term of twenty years, at the privilege of buying at the end of that time. The name of the new company will be The Majestic Amusement Company, it is understood. The same men are interested in the Phoenix Amusement Company, of Lexington, and, it is understood, have deals pending for several other theaters. The Majestic will be used as a moving picture and vaudeville house, after the improvements are completed. This theater was built a few years ago by August Ropke, of Louisville, who is now serving a term in the penitentiary at Frankfort on a charge of embezzling \$40,000 from the Fidelity Trust Company, of Louisville, in 1910. At the time it was discovered that he was short over a million dollars in his accounts, the company attacked the theater at Evansville, but later sold it.

NEW PHOENIX HOUSE BUILDING.

The Congleton Lumber Company, of Lexington, Ky., has been awarded the contract for completing the new theater of the Phoenix Amusement Company, work on which has been started. The contract was given the Whitton-Wheeler Construction Company, of Louisville, failed. The new contract for completing the work calls for an outlay of \$30,000 and the theater will be completed about October 1. The bonding company will push the work as much as possible so as to save a large bonus which accrued during the time the theater work was held up.

AND BINGHAM IS ABOUT RIGHT.

George Bingham, of Paducah, Ky., recently stated in the Hogwallow Kentuckian, a small magazine printed at Paducah, that he felt the Paducah theaters deserved censure for the numerous advertisements on the screens. In part Mr. Bingham said: "Advertisements on the screens are a bore and they are to be amused, and they should not be forced to have themselves informed, instructed and advised about the merits of various articles of merchandise, etc. To make dead hair, come and infallible remedies therefore should be barred from the screens, to which we look for amusement only."

RIDDER TO LECTURE.

It has been announced in Louisville that Herman Ridder, editor of the New York Standard, will shortly deliver a lecture at Macauley's theater. The lecture will be a plea for American neutrality and moving pictures will be used to show that the war really has been in Europe. Mr. Ridder is claimed to be badly misunderstood by American people, and he is anxious to show himself up in a better light by means of his talk. The lately received Zeitungen pictures are said to be similar to Dante's Inferno as far as realism is concerned. Accompanying Mr. Ridder will be Karl Nickerson Llewellyn, Yale, 1915, who won the term of the word "man" in the flag under the German flag in Belgium and France. He will talk on "Life in the German Army as an American Volunteer."

Wanamaker Indian Films

On Crow Reservation in Wyoming Director Dixon Is at Work on Twelve Reels—Picture Planned by Rodman Wanamaker—Memorial to American Indians—Will Perpetuate Knowledge of Primitive Customs—What It Will Show.

Special to Moving Picture World from Midwest News Service.

THE most comprehensive historical Indian pictures yet attempted in the United States are being made on the Crow Indian reservation near Sheridan, Wyo. The films are a part of the plan of Rodman Wanamaker to raise a suitable memorial to the American Indian and to perpetuate the knowledge of the primitive Indian customs.

When complete there will be twelve reels of pictures. This work is being done under the direction of Rollis S. Dixon. Director Dixon was on the reservation with the Wanamaker expedition in 1913 and his acquaintance with the tribal leaders enabled him to get their consent to depict rites and ceremonies more graphically than by the aboriginal method of handing down records from generation to generation by word of mouth in the tribal councils. The Indians were more than willing. Inasmuch as the customs are not being maintained they evidenced as much dramatic enthusiasm as was consistent with their stoic natures over the idea of restoring some of the ancient and weird rites. In two weeks while on Shoulder Blade Creek, near Lodge Grass, Mr. Dixon made six reels, all dealing with the primitive. Among the half forgotten ceremonies outlined by the oldest warriors and medicine men were the mysteries of the medicine stick, the ceremonial steam bath and battle scenes, the features of which are the infinite pains to secure accurate detail.

In direct contrast to this will be six reels showing the present day Indian. The big 1D roundup will show the Indians riding the range and bringing in the camera men to visit the grain and stock fields and the homes of Uncle Sam's charges.

These pictures will first be exhibited at the Panama-Pacific Exposition in connection with a lecture on the American Indian given by Dr. Joseph K. Dixon, secretary of the National American Indian Memorial Association.

PICTURES IN LIBERIA.

The President of Liberia attends motion picture shows twice a week, according to Rev. Emory Ross, a missionary who has just returned from that country. At a meeting in North Yakima, Wash., he said that Monrovia, the capital of Liberia, has no hotel, restaurant, but has a motion picture theater.

The French films are used and they are shown in the Hall of Representatives two nights a week. The admission is 16 cents. In the center of the hall there is a raised office chair—just an ordinary chair—which is reserved for the president of the black republic, and he graces the chair regularly, every night the films are shown.

NORTHWESTERN NOTES.

H. L. Newton has sold a half interest in the Princess theater at Sterling, Col., to J. E. Dahlberg, of St. Edwards, Neb., and will devote much of his time to Pacific Coast interests. Dahlberg formerly operated a photoplay house in Corydon, Ia. Fire, believed to have originated in the Concrete theater, at Concrete, Wash., destroyed the building and half the business section of the town.

The Commercial club of Tacoma, Wash., is preparing a welcome for a party of Obians to be brought to that place Aug. 15 by the American Film Company of Columbus, O. The party will include the designated "six most beautiful women

of Ohio." The camera men will be accorded the freedom of the city.

Donald Pullan, of San Francisco, directed the making of a picture, "The Seven Wonders and the Modern Ichabod," at Everett, Wash., during the Kea-How-Yah held by the Commercial Club.

The Weir theater, at Aberdeen, Wash., has been giving a series of free Friday matinees to the children of that city.

The Gem theater, at Sheridan, Wyo., is taking part in a Sheridan post contest, giving 50 votes with each admission. The Gem gave carnations to its female patrons on July 4th.

W. B. Reed sold the Pastime theater, at Sheridan, Wyo., to Otis Horn and came to California. The new proprietor has had the house redecorated.

The Masonic Temple theater, at Wallace, Ida., was destroyed by fire.

IN MONTANA.

Inmates of the Montana State Prison, at Deer Lodge, prefer the dungeon to missing the weekly motion picture show. Dr. Marie Hyde, inspector of state institutions said at the recent meeting of the Montana Federation of Women's Clubs in Missoula: "The greatest punishment that could be meted out to them was to deprive them of the picture show."

Rev. Lee Tomme, former chaplain of the Arkansas State Penitentiary, said last week in an address at Little Rock:

"In the Colorado penitentiary there is a picture show, a baseball ground for the prisoners and other features of interest or amusement for the convicts. If one violates the rules he cannot go to the picture show, play ball or see it played, nor have any of the privileges enjoyed by his fellows. This is punishment, but not brutal, but as effective in most instances."

Thomas Bastian, who was manager of the Princess theater, at Butte, is booking the pictures and acting as publicity manager for the New Palace theater at Great Falls.

John Ezer, who bought the Princess theater, at Helena, from W. B. Thompson, will maintain the 10-cent standard.

DAKOTA ITEMS.

Otto Rahen, of Lake Andes, S. Dak., has purchased the Gem theater at Armour, S. Dak., from Mrs. Samuelson.

A. A. Axtel has sold a half interest in the Star theater, at Lemmon, S. Dak., to Elmer Dresbach.

B. L. Pierce, of Alton, Ia., has purchased the interest of Harry Ronald in the Opera house motion picture show at Clear Lake, S. Dak.

CINCINNATI TO BE STUDIO CITY.

By Kenneth C. Crain, Cincinnati Correspondent of Moving Picture World.

ON the authority of the well known proverb to the effect that where there is smoke there is fire, the amount of interest there is also likely to be found more or less fire, it may confidently be said that there will shortly be something doing in the way of real, regular, permanent moving picture production in Cincinnati. There is, drama and comedies will be produced by one or more companies, with competent and skilled direction and with other accomplishments which go with first class pictures.

Of course there are at present at least two concerns producing various kinds of commercial and current events pictures,

and doing it with conspicuous success, but so far there has been little in the way of dramatic production. The acquisition recently of about 300 acres of land near the city, on a car line, is one of the traces of "sum" which has been discovered. For a time the deal mystified real estate men, who could not satisfactorily explain to themselves the purposes of the purchaser as the Union Vicer property, as it is known; now, however, it is rumored that the Equitable Motion Picture Corporation, incorporated recently in Virginia, with a capital stock of \$100,000, and backed by a big capitalist, will use the property in its operations. It is ideal for the purpose, both as to location with reference to the city and topographically. Just when the company proposes to start operations is not known, but that it is interested and will use the property sooner or later is very definitely stated.

Besides the prospect of the work of this company, it is also understood, on good authority that an experienced actor-director who has been doing some good work in the Southwest proposes organizing and directing a company in the production of comedies exclusively, and that he has already completed tentative arrangements with a leading releasing concern for the use of his material. When these new projects are considered in connection with the ambitious plans of the Highland Film Corporation, the work of the Cincinnati Motion Picture Co., and other local concerns, it may very well be said that the Queen City will ultimately be as conspicuous as a producing center in the Middle West as it is now as a film distributing market.

LIVE PUBLICITY AT THE LUBIN.

The Lubin, whose intelligent and effective use of publicity in securing public attention to its big productions, which has been referred to in this column as it were. The picture on which it centered a recent striking effort in this line was the Lubin production of the Charlie Kestrel, "The District Attorney's Corner."

Attracted by circular matter featuring the production, and inclosed in a red envelope bearing the arresting legend, "A Message from the District Attorney," were distributed through the mail to the select list which the Lubin uses, and thus got the coming of the play before the kind of people whom the management desires to cater to. The Lubin makes an especial effort to call to the attention of lawyers, doctors and other professional men the exhibition of plays of this sort, as being of direct interest to them, and is usually successful in drawing in crowded houses during every engagement.

Blotters bearing the program for several weeks to come have also been sent out with other circular matter, and as they are good ones, the blotters inserted "blot," they are kept by their recipients in a sufficiently large number of cases to make them first-rate reminders of good things coming.

REFERENDUM ON CENSORSHIP.

Cincinnati exhibitors, as well as those elsewhere in Ohio, are deeply interested in the movement which has been started to secure a referendum vote on the moving picture censorship law as it now stands. Attorney General Turner has formally approved the form of petition urged by those behind the movement, on its presentation to him, and work to secure a sufficient number of signatures to comply with the law and enable a vote on the moving picture statute as revised will begin at once.

One of the objectionable features of the statute is its application to film producers and exhibitors, the picture is inserted for the purpose of removing part of the responsibility for exhibiting unauthorized films from the exhibitor. Opinion is somewhat divided on the matter, as it has been during the past few days on the State Board, and the result of the canvass for signatures will be watched with interest.

The Usher and His Work

Manager Schoenherr of Detroit's Columbia Theater Makes a Few Wise Observations on the Usher—Good and Ill He Can Do—Incident of One Crowded Day—They Should Be Carefully Guided.

By Jacob Smith, Detroit Correspondent of Moving Picture World.

TALK all you will about how to run a theater properly, but in my estimation one of the most important things a manager or owner should do is to keep a watchful eye on his ushers," says M. W. Schoenherr, manager of the Columbia theater, which is operated by John H. Kunskey. "An usher can either make friends for a house or can make fifty enemies in a few minutes. To make friends of your patrons the usher should be courteous at all times, accommodating and pleasant, and be on the job to give people seats when there are any to be had. On the other hand he must not be saucy or impatient; he must never quarrel with a patron nor be the least discourteous."

"I remember one day in our theater we had gone to a great deal of extra expense to put on a good show. It brought a lot of extra business. The space in the rear was crowded and there were probably a hundred people standing there, thus blocking the two aisles. The usher came to me and said: 'You got to keep this aisle open. Get back there.' What happened? Every person within the hearing of his voice felt insulted. The idea of having an usher talk that way to them. He could have just as well asked the people in a nice tone of voice to stand away from the aisle."

"So I say theater ushers need watching every minute. Most of them are inclined to sleep on the job, to fool around when the boss isn't there, to give preference to their personal friends in the matter of seating, and to become too familiar with young girls who come unescorted."

TO CELEBRATE ITS NEW ORGAN.

From July 15 to July 35 was a banner week for the Broadway-Strand Theater Company, Detroit, operated by Henry J. Garson. It served to introduce to the theatergoing public the new \$40,000 Wurlitzer Hope-Jones organ, said to be the largest between New York and Denver. A special recital was given for the press and prominent men of the city by Edward Benedict, who has been engaged as the organist. Free recitals for the general public were given from 12 to 12.30 during the entire week. The regular orchestra was retained, as it is Mr. Garson's intention to have both the organ and the orchestra.

The regular attraction for the week was Walker Whitehead in "The Melting Pot." In addition, there were vocal solos by Eddie McGrath, Detroit's favorite singer, and souvenir photographs of the leader of Mr. Whitehead, the first of a series of 52 pictures of Broadway-Strand stars, suitable for pillow covers, table spreads, etc. Each week from now on photos of the star of the feature will be given free as souvenirs. There are just a few of the innovations which Mr. Garson has in mind. By fall he expects to see the Broadway-Strand the most popular playhouse in Detroit if money and brains count for anything. Prices remain the same—10 and 15 cents for matinees, and 10, 15 and 25 at night. Performances are continuous from 12.30 noon until 11 at night.

MAY LOWER LICENSE FEES.

Alderman Edward Barnett of the Detroit Common Council, has introduced an ordinance reducing the license of minor theaters—those seating less than 400—to \$25. The reason he gives for the ordinance is that a majority of the theaters are installed in all the theaters. "Theater owners have pleaded poverty so strenuously that I believe the lightening of the

license burden will enable them to install the fire protection system," said the alderman.

DETROIT KRITERION COMPANY REORGANIZED.

The Detroit Kriterion Film Company has practically been reorganized. The new officers are Otto A. Seastedt, president; Charles D. Weach, secretary and treasurer; and Ralph T. Peckham, vice-president and general manager. They have bought out all of the other stockholders and the company still remains a fifty thousand dollar corporation. The same officers have incorporated the Standard Film & Supply Co., with a capital stock of \$2500, to handle the new Standard Program. The new Associated Program will be handled. The business will continue at least temporarily under the name of the Detroit Kriterion Film Co. and there will be no change in locations. The present quarters of the firm are as large as any in the city, and can handle an immense amount of business.

There are three floors. The first is for the general offices and shipping; the second entirely for projecting and the third for mounting. The projecting room is the finest in the city, in fact it is the only real projection room Detroit has. The room has been decorated with artificial flowers, giving it a garden effect. A hundred people can comfortably be seated.

The Detroit office of the company is headquarters for all of Michigan and 15 counties in Northwestern Ohio. Branches are maintained in Grand Rapids and Toledo, O. There are two traveling representatives, Bert Graham and John Briggs.

PREVENTION OF FIRES.

During the month of June one theater in Michigan devoted to photoplays was completely destroyed. Ilon, John T. Winship, secretary of the Commission on Michigan, says it was pure carelessness on the part of the owner. For the first six months of this year a total of six moving picture theaters were destroyed by fire, which is "six too many," according to Mr. Winship, who says that all of them could have been avoided had there been the proper attention given by the owners. In talking with a leading exhibitor on this matter the commissioner said: "Because a few theater owners are careless and will not live up to the requirements of the law, the legislature is always trying to pass the Alhambra theater laws. The result is that the careful exhibitor has to pay the price for the careless ones. If exhibitors would take it upon themselves to do everything they could to prevent fire and make their buildings fireproof, there wouldn't be any occasion for rigid laws."

DECORATING THE NEW STRAND.

John H. Kunskey says that the new Strand theater, at Grand River and 14th streets, Detroit, will be unusual in its decorative features, and that it will even surpass the Alhambra theater, which so far is considered his most beautiful playhouse. His artists are working out the garden effect scheme of decorating in a most novel way. All of the extra work will be done by the Kunskey Seismic Company, recently organized by Mr. Kunskey and George Trendle. The Strand will accommodate 1,500 people and will be ready to open by Sept. 1. It costars open earlier, but Mr. Kunskey wanted things rushed, but he prefers to take his time and have everything done right. The Strand will

make Mr. Kunskey's eighth house. The manager will be Arthur Hoganson, formerly manager of the Garden theater, who resigned on account of ill health a few months ago, but who has recovered sufficiently to be back on the job again. He will take the place of the various Kunskey managers while on their vacations until the Strand opens.

OURS A GROWING CITY.

It might be interesting to our readers that the population of Detroit according to the very latest report is 678,746, although taking in the immediate suburbs, which are really a part of the city, the population would be 765,000. Work is now under way for the erection of the new tractor factory, blast furnace and tire factory in West Detroit which will ultimately mean the employment of 30,000 men. This will increase the city's population another 100,000.

MANAGES THE KLATT THEATERS

L. H. Gardner, general manager for William F. Klatt, who operates the Rosedale, Grand Rapids, and Jewell theaters in Detroit, makes his headquarters at the Rosedale, Mr. Klatt's most beautiful house. It is located in the North Woodward district, and according to Mr. Gardner is showing an improvement in business every day. "Business was a little slow at the beginning, but we have kept up the standard of our shows and our list of patrons is constantly increasing," he said. The Rosedale seats 1,500 people on two floors. Only big features are shown.

H. N. NELSON WITH PYRAMID FILM COMPANY.

The many Detroit friends of H. N. Nelson will be interested to learn that he is now vice-president of the Pyramid Film Company, in Dayton, Ohio, which is specializing in commercial and cartoon series. The company is doing real well. Mr. Nelson was formerly in business for himself in Detroit, while he was manager for the moving picture department of the J. B. Ford Company, and later was camera man for the All-Red Feature Film Company.

DETROIT SINGLE BAGGERS.

The Detroit News has made an arrangement with the Orpheum theater, in Flint, Mich., whereby its carriers in that city can visit that playhouse every week for the next twelve months. The boys will be given tickets good for one performance each week. The Orpheum is the home of Famous Players films in Flint. There are about 125 carriers who will participate in this weekly undertaking. The Bijou theater, Sault Ste Marie, Mich., owned by Charles DePaul, has recently undergone complete renovating. A new front was also installed, a new screen installed, and a canopy placed over the sidewalk.

H. W. Irons has been appointed permanent manager of the Liberty theater, owned by John H. Kunskey.

Manager Blankmeyer of the Grand Circus theater, has completed plans for the remodeling of his theater. A new tile front is one of the improvements to be made, but the work will be made after remodeling will cost about \$5,000. Work will start by Aug. 1.

Bert Delner, of the Standard Film Service Co., Peter Smith building, Detroit, says the branch broke all records for the week ending July 4, business being \$500 ahead of any previous week. Mr. Delner reports good collections, and no complaint of dull business, having a big trade on Keystone Chaplins, having received some new prints.

The Victor Film Service, of Detroit, has been organized to buy, sell, lease, rent and deal in films for moving picture theaters. The capital stock is \$1,000, of which amount \$750 has been subscribed and \$500 paid in in cash.

CAPITAL CITY ITEMS.

Johnson Hoare is reported to have sold his interests in the Gothic theater, which he recently purchased from Milton Staub, to Marceron & Frain, who also operate the Dumbarton theater.

Although against their better judgment, but to meet the competition of the neighborhood, Davis Bros., of Georgetown, D. C., are introducing a number of novelties at the Georgetown airside, said to be the only open-air theater in this section which is roofed over. Their latest novelty is a dancing contest held in connection with county store night. The country store is held every Tuesday evening, and after the stage is cleared the couples are invited to come up and give exhibitions of the one-step, fox trot, hesitation and the old fashioned waltz. The stage is 24 feet square. At the initial try-out of the scheme last Tuesday evening fifteen couples entered, the winner receiving a \$5 gold piece as a prize. No prize winner is allowed to enter a succeeding contest, but at the end of the season all of the prize winners will be allowed to compete among themselves for a handsome silver trophy that is to be offered by Davis Bros.

Leon J. Bamberger, manager of the local exchange of the World Film Corporation, is offering two prizes of \$5 and \$2 each month to the employees of the exchange attaining the greatest efficiency in their work. Each time an employee makes an error, or uses bad judgment in the handling of the work as assigned, a black mark is placed against the offender's name. Weekly meetings of the employees are held and at each of these the black marks are openly discussed, with a view to arriving at remedies therefor. Manager Bamberger states that the employees are very enthusiastic over this scheme, which is working to the betterment of the service of the exchange.

Henry B. Friedman, traveling representative of the World Film Corporation, has been placed in charge of the business in the state of North Carolina and has taken headquarters at the Bland Hotel in Raleigh. It has been found by the Washington office that there is enough present and prospective business there to warrant keeping one man continually on the scene. A great deal more can be accomplished that way than by having several men covering a larger territory and merely making spasmodic visits.

Washington theaters generously responded to the call for aid in the so-called "Baby Fan" campaign carried on here last week to secure funds for the maintenance of summer camps by the Associated Charities. At Crandall's, the Camp Good Will pictures, giving a screen portrayal of the activities there, and later these same motion pictures were exhibited at the Columbia theater, Glen Echo, while at Keith's, the Olympia and the Princess theaters, numerous lantern slides were shown. As a result of this and similar advertising and the personal solicitation of a corps of Washington women more than ten thousand fans were sold on the streets and at booths in the department stores in one day. At Poll's theater, a number of the women were permitted to go among the audiences at the several matinees during intermissions to sell the fans. All of the newspapers have commented upon the charitable attitude of the Washington exhibitors.

Bernard Deklin is reported to be doing an exceptionally good business at the Federal League baseball park, in Baltimore, where he is now featuring a feature program each evening.

C. H. Serrin has taken over the interest of Will Bateman in the Rhode Island theater. F. C. Matern is the operator at that house.

Rudolph Berker, booking representative of the Picture Playhouse Film Company, Inc., of Philadelphia, Pa., is a visitor in Washington. Berker will spend several weeks in this city following which he will go to Norfolk, Va., and other southern points.

Problem of Credits

Washington, D. C., Exchanges Sending to Many Out-of-Town Exhibitors Reels of Pictures C. O. D.—Has Excited Unfavorable Comment from Some—Reasons Why Cash on Delivery Is Requisite of Film Business Explained.

By Clarence L. Lina, Washington Correspondent of Moving Picture World.

A NUMBER of out-of-town exhibitors are reported to have taken exception to exchange managers sending C. O. D. films, where previous collections have been slow. To protect themselves several of the exchange managers have had printed in letter in which they call attention to the trade:

"Film rental is essentially a cash proposition—all bills are due and payable upon issuance—remittance should be made during the week the films are used."

"This applies to all exhibitors and is not meant as a reflection upon any one's credit," continues the letter, "but to eliminate out-of-balance, disputes and the necessity for extra work on the part of the accounting and auditing departments. There is still another and more important reason for this. Everything entering into the manufacture and distribution of films is a cash-in-advance proposition. Scenarios, raw material, posters, film cases, etc., must be paid for when delivered. It takes a lot of money to run the film business and we cannot pay our bills unless you pay yours."

"From your standpoint as an exhibitor you are different from any merchant or manufacturer; you do not have to buy films and let them stay on your shelf for thirty, sixty or ninety days until you effect a sale, then possibly to wait the same length of time for your money. You get your money in advance, before your patrons see the show. Therefore, there is no reason why you should not pay promptly."

In explaining that the letter is being sent to all of the customers of the exchange, it is stated that it is not felt to be a hardship upon any one and that any exhibitor who has been lax in settling for his service will see the reasonableness of the rule and will comply. "Those who should fail to comply should not take any exceptions if shipments are made C. O. D. for full amount due according to our records."

The exchange managers dislike very much being forced to take drastic measures, but it seems that with collections as slow as they are and the fact that some exhibitors are taking advantage of the opportunity for securing an extension of credit by the giving of checks, sufficient money to cover the face of which is not on deposit in the bank against which the checks are drawn, they have been driven against a stone wall and must protect the interests of the employees.

Washington exchange managers have always evidenced a desire to more than meet half way all of the exhibitors with whom they come in contact. In giving a square deal, they have never shied therefrom and have seldom failed to receive it. It has been pointed out that in several of the nearby states there are laws which cover the giving of worthless checks which involved will lead to the discomfort of any person so involved.

VALUATION OF FILMS BY EXPRESS.

The Metro Film Service Company, Inc., is issuing instructions to exhibitors to ship films back to the exchange by express, to value such shipments at the minimum sum of \$50; packages of paper are to be valued at \$2 only. Under the working of the Cummins Amendment to the Act to Regulate Commerce, the various film exchanges have been put to an enormous expense in meeting the additional charges placed upon the valuation of each shipment.

O. J. Allenbaugh, president and manager, and L. M. Day, secretary and treasurer,

of the Metro Film Service Company, Inc., of this city have gone to Atlantic City, N. J., to participate in the convention of those connected with the Metro Pictures Corporation.

WILL MAKE PICTURES AT WELLSBURG, W. VA.

Moving pictures will be produced for the first time on the Vandergrift estate in Wellsburg, W. Va., next week. This estate has been leased by the Chateau du Luxe Film Company and will be used regularly for producing motion pictures, according to a report just received here. Some of the players who will arrive during the week to participate in the production are Marguerite Bryant, Catherine Baker, Mae Marsh, who was formerly with Griffith; Catherine Mallery, who was formerly with the Lubin Company, and Charles Kramer, formerly a Keystone comedian.

ALAN J. BACHRACH.

Alan J. Bachrach, one of the most popular of the younger theater managers of the National Capital, is about to try the other side of the film business, for he has just been appointed a traveling representative of the Washington office of the World Film Corporation and has had assigned to him the Virginia territory.



Alan J. Bachrach.

Mr. Bachrach, although not yet thirty-four years of age, has had quite a varied experience in the theatrical and motion picture business. He was born in Baltimore, Md., Nov. 18, 1891, and graduated from the Polytechnic Institute in that city in 1913.

The many friends of Mr. Bachrach are congratulating him and expressing a hope that he will meet with much well deserved success in his new venture. He is a very energetic young man and one whose word is always good. He is very pleasant mannered and always willing to give a lift to the other fellow. His wide experience in the motion picture business should prove of great help to him in meeting exhibitors upon their own ground.

Films in Saloons

California Picture Men Making Determined Fight Against Motion Picture Licenses in Saloons—Urging Mayor James Rolph, Jr., Not to Grant the Application of San Francisco Saloon—Same Question in Other Coast Cities.

By T. A. Church, San Francisco Correspondent of Moving Picture World.

THE recent application of a Greek saloonkeeper for a combined saloon and moving picture license for a South of Market street location has met with a storm of disapproval on the part of both exhibitors and film exchange owners and through their efforts a further postponement has been secured. A committee of exhibitors has been present at each session of the Board of Police Commissioners when this question was discussed and representatives of the San Francisco Film Exchange Board of Trade have called upon Mayor James Rolph, Jr., and urged him to use his influence in having the application held up. The Mayor took a deep interest in the matter and asked if there would be any objection to the granting of a moving picture license without the saloon privileges. He was informed that there was absolutely no objection to this but that exhibitors felt that a combined license would reflect seriously upon the moral standing of their business.

Members of the local trade have been looking into this proposition of saloons showing moving pictures and it has been ascertained that in several other Coast cities the same question is being combatted. At Portland, Ore., several saloons have been showing pictures and reports recently reached Mayor Albee that films were being shown that had not been passed by the local board of censors. The mayor is being investigated and the matter is under way to compel saloons to take out a motion picture theater license fee before they will be allowed to show pictures. At San Francisco it is planned to prohibit entirely the showing of moving pictures in saloons.

Another licensee question that is attracting the attention of film exchange owners is the proposal of the city to submit to the Board of Supervisors to impose a special tax upon a number of lines of business, among which is that of renting moving picture films. The Committee has made an extended list of callings that are deemed subject to license taxes but it is not believed that the matter will be given serious attention until after the municipal election this fall. Exhibitors are also interested in this matter as it is proposed to impose a license tax upon advertising curtains.

NORTH BEACH PRICE WAR.

The fight that has been on in the North Beach District of San Francisco since the opening of the new Verdi theater by Ben Michaels is being waged without cessation and profits are being entirely lost sight of. Sam Gordon, who owns the Broadway theater, recently purchased the interests of his three partners in the Lurey theater and has announced a new policy for these houses. Each five cent ticket that is sold is to be good for two admissions at one house or one admission to each of these Broadway houses. As each house regularly shows not less than seven reels of pictures this will mean that patrons will see at least fourteen reels for five cents. One of these theaters has a seating capacity of about one thousand, and with other seats in the rear it will be seen that they are not small, unimportant houses.

DAHNNEN VISITS NORTHWEST.

Fred Dahnken, Jr., president of the Tacoma & Dahnken Circuit of the city, is making a tour of inspection of the Pacific Northwest in the interest of this firm. He will visit Portland, Seattle, Tacoma and other leading cities and will only look for available territory for the expansion of the firm's business, but will

examine some of the finest theaters there to secure ideas to be incorporated in houses to be erected soon.

OPERATORS HAVE A THREADING CONTEST.

About twenty local operators recently gathered at a leading supply house to investigate the merits of various makes of machines and a threading contest was arranged, with four machines in use. William W. Lewis, an operator at one of the Government exhibits at the Exposition, set a record with a Powers Cameragraph No. 4A by taking a reel from the table, placing it in the machine and framing it properly in fourteen seconds.

FIRE FIGHTERS GIVE A MOVING PICTURE SHOW.

Local fire fighters gave an interesting moving picture show in Festival Hall on the Exposition grounds a short time ago to raise funds for the entertainment of visiting fire fighters who are to meet here in annual convention in the fall. Sid Grauman, of the Empress theater managed the affair and almost four thousand tickets were sold. The Nicholas Power Company furnished the projection machine and this was operated by R. W. Horn, the special representative of this concern at the Exposition. The City of New York furnished a picture, "The Locked Door" and there was also a picture of the fire department on the Exposition Zone.

JEWEL CITY FLASHES.

The Harter Motion Picture Company is now located at 145 Jessie street, in the quarters formerly occupied by the Ayer Motion Picture Company.

A. W. Atwater, sales manager of the Freiclein Machine Company, arrived here early in July for the Convention and a visit to the Exposition.

The Sunset theater on Irving street has been reopened by Charles E. Stanley.

A Charlie Chaplin contest was held recently at the Empress theater under the direction of Sid Grauman, prizes to the extent of \$500 being distributed.

T. Lloyd Haines, manager of the Atlas Educational Film Company, Pacific Building, surprised his friends by arriving here from Los Angeles with his bride, who was Miss Witt, of Pasadena.

The moving pictures of the Panama Canal taken from an aeroplane by Ray Duhem and Robert Fowler and which caused the arrest of these local men, together with two others, are to be shown shortly at Festival Hall on the Exposition grounds when Aerial Navigation Day is to be celebrated. The case against the aviator and the photographer has been dismissed and the films returned.

The Majestic theater in the Mission District is making a number of improvements and a new Powers Cameragraph No. 4A has been installed by Walter Freddy.

Charles Sweeney, the popular operator at the Imperial theater, was married recently to the surprise of many friends in the local exhibiting field.

CALIFORNIA BRIEFS.

Extensive alterations have been completed in the Elite theater at Merced, including the addition of boxes and the perfection of a new seating system.

Mrs. Cora Johnson is having plans prepared for the erection of a concrete theater building to replace the Wonderland at Turlock, Calif., which was recently destroyed by fire.

The Jitney theater at Fresno, Calif., has been remodeled and numerous air shafts made in the roof, giving it all of the advantages of an open air theater, with none of the drawbacks.

J. R. Cummooh, formerly well known in California, has become a member of the staff of the Peoples Amusement Company at Portland, Ore. At one time he had charge of the Paramount interests in the Northwest.

A disastrous fire at Oroville, Calif., recently destroyed the Atkins Theater Building and an adjoining stable, with a loss that approximates \$35,000.

The handsome new moving picture theater being erected at Mill Valley, Calif., by C. L. Mehlton, of Berkeley, will be ready for occupancy about the first of August. It will be conducted by A. C. Papal, an exhibitor of Mill Valley and Sausalito.

Under the direction of Manager Frank Hesso motion pictures were taken recently of the crowd at the Plaza airshows, Fresno, Calif., and later in the week these were shown at this house. It is planned to cut the film in pieces after the final performance and distribute small sections to participants as souvenirs.

Contracts have been awarded for the remodeling of the roof of the Farragut theater building at Vallejo, Calif., at a cost of about \$2,000.

The Empress Theater Company has opened the Empress theater at Bakersfield, Calif. Two Powers Cameragraphs No. 4A have been installed and the equipment of the house is of high order. C. A. Sears is secretary and manager for the company.

The Park theater, Ben Lomond, Calif., is to be reopened after having been dark for a long time. New projection equipment has been installed by the new proprietor, H. Wilson.

The theater recently opened at Atascadero, Calif., by Emil Clark has been taken over by the Atascadero Colony and Mr. Clark has been retained as the operator.

E. J. Arkush, who conducts the Bell theater at Redwood City, Calif., plans to erect a new house there.

E. K. Thomas has disposed of the Lyrio theater at San Jose, Calif., to A. L. Morse.

The Reno Amusement Company has commenced the erection of a moving picture theater at Reno, Nev. to cost about \$50,000.

The Glue Film Producing Company has been incorporated at Los Angeles, Calif., with a capital stock of \$300,000, by Theodore M. Newman, Lloyd Brown, Anna G. Brown, Edith K. Beck and L. R. Stechem.

The Flatte Feature Film Company has been incorporated at Los Angeles, Calif., with a capital of \$500 by H. G. Sohn, O. B. Nair and O. R. Emerson.

MORE MICHIGAN TATTLE.

By Midwest News Service.

"The Little Rebel" made a hit in Benton Harbor, so when the Bijou theater offered a benefit for the G. A. R. and other patriotic societies, the requests for this feature were numerous.

The Gem theater at St. John's shows pictures of happy people on Monday, thus making a strong attraction on what is often a bad night.

Con. S. Sullivan has sold the Grand theater at Calumet to Foster & Abbey.

The Family at Jackson has installed a new gold fiber screen and another machine.

T. C. Whitehead has sold the Bijou theater at Albion to George W. McGuire.

George W. Phillips, for several years connected with the musical programs at the Royal theater in Holland, is dead.

Kalamazoo Knights of Pythias showed "Damon and Pythias" at the Elite for two days.

EXHIBITOR ENTERTAINERS SHRINERS.

By S. Clark Patchin, Spokane Correspondent for Moving Picture World.

MORE than 5,000 members of the Ancient Arabic Order Nobles of the Mystic Shrine and their families were guests of the Liberty theater, Spokane, Washington, July 10, 11 and 12 during their short stay in Spokane while en route to the meeting of the Imperial Council at Seattle, Wash. Many special trains carrying eastern Shriners arrived over the various transcontinental lines and the Masonic Temple was continuously open house for the visiting pilgrims.

Ralph Ruffner, manager of the Liberty, proclaimed open house for all the Shriners and their families and during the three days he estimated that more than 5,000 visited the theater. All that was necessary for admission was a Shriner fee, ribbon or uniform, and this was announced in all the advertisements of the Liberty in the local newspapers and on a large bulletin in the lobby of the theater.

The Shriners who spent Saturday in the city viewed Robert Edeson in "The Absentee," and the show on Sunday afternoon was "The Flaming Sword," featuring Lionel Barrymore and Jane Gray in the title roles. Additional to this was travel pictures.

The Liberty's moving picture photographer, A. L. Smith, took pictures of the big Shrine parade Sunday and these were shown in Seattle the following day.

CRUZE AND BRACY NEAR SPOKANE.

Spokane theatergoers will see two prominent moving picture actors in the flesh, when James Cruze and Sidney Bracy, stars of the "Million Dollar Mystery" serial, and other Thanhouser productions, visit Spokane on their 5,000-mile automobile tour of the United States from Thanhouser studios in New Rochelle, N. J. They are scheduled to be in Spokane for one day only, Thursday, July 22, and will make their headquarters at the Liberty theater. They left New Rochelle May 15. The two film stars are touring the country and are appearing for one day in a leading theater in each city.

Ralph Ruffner, manager of the Liberty theater, was successful in booking them for the day for the Liberty, where they will appear personally on the stage as part of the program.

SPOKANE BREVITIES.

Samuel Glasgow, commissioner of public affairs and city amusement censor, has been constituted a member of the advisory committee of the National Board of Censorship. His commission arrived several days ago. The notification came from Orrin C. Cocks, executive secretary of the board in New York city.

Dr. H. S. Clemmer, manager of the Clemmer theater, announces that he will run "The Birth of a Nation," D. W. Griffith's magnificent production, in the new Clemmer theater for three weeks starting Aug. 2. The matinee prices will be 25, 50 and 75 cents and the night prices \$2, 50, 1.00 and \$1.

A. H. McMillan, manager of the Majestic theater, announces that he has just completed the second run of the "Exploits of Elaine," featuring Arnold Daly, Pearl White and Sheldon Lewis, and announces that it was a good draw for trade.

B. W. Copeland, manager of the Rex picture house, has just signed a contract with the Universal for their full program of first-run pictures. The first feature under this program will be "The Garden of Lies," featuring Jane Cowell in the leading role. It will be shown early in August. Pictures will be changed daily except that Thursdays and Fridays there will be a two days' program.

The serial feature, "The Broken Coin," will be run at the Rex starting July 27. The March in the Mutual masterpiece, "The Victim," was a box office favorite at the Lyric July 14 and 15.

Posters Cause Comment

Objectionable Lithographs Displease Censor Board—Glaring Displays Often Mislead Theater Patrons—Children Attracted by Posters Depicting Crime—True Photographs of Scenes from Films Recommended for Lobby Displays.

By Abraham Nelson, Portland Correspondent of Moving Picture World.

WITH the June report of the Portland censorship board, Mrs. E. B. Colwell, secretary, to the City Commissioners, the censor board calls attention to the practice of exhibitors of displaying in their lobbies criminal and exciting scenes often not found in the films they purport to advertise. The board decries this practice and hopes to soon have a recommendation to put before the council whereby persons who follow it will be punished.

"About the first thing an exhibitor calls for at the exchange," declares Colwell, "is 'the paper' that goes with the picture, and too often the character of the film is lost sight of in the search for striking lithographs. The result is plenty of color in front of the house and very little inside.

It is not, however, the misleading of the public by lobby displays that is causing the comment by the censor board but rather the character of those displays. Violent and exciting scenes are very often the ones selected by the producers to advertise their pictures. Posters of these scenes are placed in the lobby where they attract the attention of children who pass by.

"Children are always attracted by lithographs depicting exciting scenes," says Mrs. Colwell, "and one often sees groups of youngsters standing in theater lobbies examining posters in minute detail." The censor board's report intimates therefore, that the film "paper" as well as the film itself should be subjected to official scrutiny before being presented to public gaze.

Mrs. Colwell suggests that lobby displays of actual photographs of scenes from the film would be a fairer way of lobby advertising than the lithographed posters.

CARL RAY VISITS.

Carl Ray, owner of a zoo in Los Angeles, and producer of feature pictures, among which is the "Vengeance of the Wild," stopped a few days in Portland on his way to Denver. Being on pleasure bent, Mr. Ray's comments appertained to Portland's wonderful scenery rather than to the picture business.

NEW FEATURE COMPANY.

F. M. and E. M. Simonton have incorporated their business under the name of the Standard Feature Film Company and the new company will have as its territory which they are the Pacific Northwest distributors, they will add feature films of merit and state right attractions.

Their first state right nature will be "Prohibition," recently acquired by them for Oregon, Washington and Idaho. This picture was privately exhibited to the press, representative ministers of Portland churches, theatrical managers, city officials and prohibition party leaders at the Globe theater Friday July 16. Mr. Simonton advises that he is receiving the interest of the churches throughout his territory and of the anti-liquor people in his efforts to place the picture advantageously, and in the face of the prohibition amendments to the constitutions of Oregon and Washington, which will go into effect on the first of next year. Mr. Simonton predicts big business for the feature.

ENGINE THEATER ENLARGED.

The Polly theater, Eugene, Oregon, has enlarged its building and remodelled its interior and now seats 750 people. This theater, formerly equipped with a vaudeville stage and booking pictures and

vaudeville combined, has replaced the large stage with a smaller one and a screen, adding forty feet to the seating capacity. The new stage will have the boards and the program will be distributed between Paramount, Metro and General. The improvements cost \$5,000.

PATHE WEEKLY REPRESENTATIVE.

W. A. Van Scoy has been engaged by the Pathe Company as its official representative in Oregon and Southern Washington to photograph its news for the Pacific Coast edition of the Pathe News Weekly.

OREGON NOTES.

Willard Jones opened a picture house at Flavel, Oregon, at the mouth of the Columbia River and the northern terminus of the Great Northern Pacific S. S. Company's steamers, the projecting machine for the enterprise being furnished him by the Service Film Company of Portland. While Flavel itself does not have a sufficient population to support a picture house, Mr. Jones is of the opinion that the 450 men on the crew of each of the big liners together with the passengers who lay over will make the undertaking profitable.

The Bungalow theater, Seaside, Oregon, has changed its name to the National. The Hawthorne and Gem theaters in the Portland suburbs have closed for the summer.

The Woodlawn theater, Portland, formerly conducted by W. E. Stevens, has been reopened by G. E. Metzger. Mr. Vining, owner of the Vining theater, Ashland, Oregon, recently returned from New York City. Mr. Vining is contemplating extensive changes in his theater.

Charles Beals, manager of the Rex Cottage Grove, Oregon, reports good business in his town. Mr. Beals is running General program.

PORTLAND PERSONALS.

As a surprise to the local film fraternity comes the announcement of the engagement of Miss Mary Damain, the charming stenographer of the General Film Company's Portland office, to Leonard Clark, also with that company. The wedding is set for some time in August. While the other bachelors in the office are grieved to lose Miss Damain and will miss Mr. Clark from the staff affairs, they are nevertheless profuse in showering their felicitations upon the engaged couple.

J. R. Cummock, the new manager of the Peoples Amusement Company's theaters, is firmly anchored in Portland now and inasmuch as he was recently joined by his wife and baby who recently came down from Seattle, the former home of the Cummocks, the indications are that Mr. Cummock will stay in Portland for a while at least.

Manager Jensen, of the Columbia theater, recently acquired by Jensen and Von Herberg, reports good business with "Scandal" as the drawing card.

C. M. Hill, road man for the World Film Corporation with headquarters in Seattle was a recent visitor in Portland. Mr. Hill reports prosperous conditions in the picture business and generally looks out the wheat belt of Eastern Oregon and Washington.

Bostonian Pictures

Special Programs for Free Outdoor Shows at the Hub—Bring the City with Its Political and Commercial Activities Home to Thousands Every Night—What the People Have Been Seeing—Immense Attendance Recorded.

By Edwin H. McCloskey, New England Correspondent of Moving Picture World.

THE citizens of Boston have taken to the free outdoor moving picture shows with great vim, as is indicated by the attendance statistics of the shows during the past two weeks. The program committee directing the shows for the ten civic organizations, under whose auspices they are being run, arranged a program of special attractions during the past week. This program was inaugurated on Tuesday evening at the Parkman hand stand on Boston Common with "Seeing Boston Night."

The pictures which were shown at this entertainment included a look at Governor David I. Walsh at the State House, Mayor James M. Curley at City Hall, officials of the Boston Chamber of Commerce and the Pilgrim Publicity Association, one of the leading advertising organizations of the country, giving its famous skyrocket cheer.

Various activities in the city, along the waterfront, a bird's-eye view from the tower of the new Customhouse, park scenes, an aeroplane flight at Haver Beach and other spectacular incidents to the daily life of the metropolis were also shown.

Secretary Seymour Stone has stated that the average attendance at these shows has been between 8,000 and 10,000 nightly. He also emphasizes the fact in his report that the committee on park shows designs its program for the entertainment of adults. Other shows were given during the week at Charlestown Heights, Franklin Field, Charlestown Playground and the First Street Playground, South Boston.

CORT MAY BE PICTURE HOUSE.

It is quite probable that the Cort theater at Park Square, Boston, will pass from the legitimate to the moving picture at the opening of the coming season. This house, which has only been opened two years, will be sold at public auction on eleven o'clock on the morning of August 9, by the New York, New Haven and Hartford Railroad, as mortgagee, to satisfy a mortgage of \$50,000.

It has been rumored in Boston picture circles that a combination is being formed to purchase this beautiful playhouse and convert it into a picture theater. Since the house opened the only successful show to be played there was "My Heart, Because of Mayor Curley's censorship, the production of "Maternity" was prevented and "The Natural Law," which had opened here, was ordered cut to such an extent that it was withdrawn. Now that legitimate dramas have proven not to be a financial success, it is thought that this rumored new combination will try their luck with pictures.

W. I. Nottage, counsel for the New Haven railroad, has explained that this sale follows a breach of condition of the mortgage given by the Park Square Theater Company, Inc., which owns the Cort. The mortgage was given April 20, 1914, for one year to the Exchange Trust Company and assigned by the latter to the New Haven Road. The year has expired and the principal is overdue.

The sale will be for the benefit of the railroad, but it will be subject to two other mortgages, one for \$125,000 given to the New England Mutual Life Insurance Company under date of October 1, 1912, and another for \$320,000 held by the Old Colony Trust Company, as trustee, on bonds issued by the theater company.

Mr. Nottage said that it is anybody's guess what will take place at the sale. The property should be sold at the railroad, it could be held only until a

lessee could be secured, if the building was to continue as a theater, because of the law which prevents a railroad from running a theater.

The property is assessed for \$450,000, of which \$224,500 is on the 10,519 square feet of land and \$155,500 on the building. The house was planned by John Curt, who owns and manages a chain of 70 theaters throughout the country.

OPPOSED TO SHOWS IN WEST MEDFORD, MASS.

Heated opposition to the granting of a moving picture show license in the residential section of West Medford to Robert H. Brown and William Cliggett was offered by about 150 residents of the section, at a special public hearing on the matter before Mayor Benjamin Haines.

The remonstrance were headed by former Mayor Lewis H. Lovering and his son, Frank W. Lovering, a former Boston newspaperman. Rev. Eben F. Francis, pastor of the West Medford Baptist Church, said that the project was wrong against the object for which the schools and the religious elements were working. Other remonstrators were the Rev. J. J. Lyons of St. Raphael's Catholic Church and Mrs. Mary T. O'Brien, president of the Medford Women's Club. The hearing continued for over three hours and after it, petitions opposed to the theater, signed by 150 persons, were submitted to the West Medford Baptist Church and by the Lyman Class to the Mayor.

Mayor Haines rendered no decision on the matter, stating that he felt unwilling to force on the residents of any section conditions to which they were opposed. It was decided to hear further from the remonstrants at a future date.

NEW FENWAY COMING ALONG.

The work on construction of the new Fenway theater at the corner of Boylston street and Massachusetts avenue, Back Bay, is progressing rapidly. If the present plans work out successfully, the house will be opened to the public on October 15.

This house is being erected by the Colonial Realty Company at a cost of \$400,000. In addition to the theater there will be bowling alleys, two stores and two floors of offices. The theater will be run by the Fenway Amusement Company, of which A. Abram is the president and M. F. Eisenberg is the secretary. Mr. Eisenberg will personally manage the playhouse.

The lobby of the theater will be of marble and mosaic. Every modern equipment will be used. The installation of a \$15,000 organ is planned. The company operating the theater intends to operate a chain of picture houses throughout New England. They have already secured control of the Webster theater at Webster, Mass.

When the house is completed, it will have a seating capacity of 1,700 persons, with one balcony. High class features and select songs are to be used. The house is fully equipped and should the management desire to use vaudeville, it can easily be done.

TO REMODEL THE OLYMPIA AT LYNN.

The Olympia theater at Lynn, Mass., which was the first large photoplay theater in New England, has been closed in order that extensive alterations might be made. The house will reopen in September.

The remodeling plans call for a front of 160 feet long, four stories high containing six stories on the ground floor and a hotel of 37 rooms with baths on the upper floors. Italian marble columns will be placed in front of the entrance to the theater, and the six stories will be uniform in appearance, the entire front being of ornamental tapestry brick. The entire lobby will be of Italian marble. The construction of the interior of the theater itself will not be changed, but extensive redecorations will be made. The scheme of these decorations will be pale gray and gold, with high lights of red. Adjoining the lobby on the first floor will be retiring rooms for men and women and a checking room. Directly over these will be the offices of the Olympia management. A 30-ton organ will be installed over the boxes.

NEW ENGLAND JOTTINGS.

The Gloucester theater has been opened by the Olympia Theater, Inc., with a picture program. The company also controls the Olympia theater in the vicinity of picture houses at Gloucester. The house is managed by J. P. Kincaid. S. Grant is in charge of the publicity.

Frank J. Howard, of the Olympia theaters, Inc., and family, are bound to the Panama Pacific Exposition by automobile. It is expected that they will remain away for three months.

Manager Samuel Bernfield of the New England Pathe Exchange has returned from New York City, where he attended the convention of the Pathe branch managers. He announces that he will hold a monster raffle of the Pathe serials "Naal of the Navy" and "The Beloved Vagabond" featuring Edwin Arden, in Tremont Temple during the first part of August.

Manager Joseph Mack of the New Onset theater at Onset, Mass., gratuitously gave the use of his house during the past week to "The Camphre" a local social welfare club. The same house for entertainment are to be used in maintaining playgrounds for children.

Many exhibitors throughout New England will be glad to hear that Roy Townley, who has been connected with the Church Booking Agency for some time, have purchased the business, which is now being operated under the name of Townley Brothers Booking Office.

Poll's theater, at Worcester, has been closed. The management has opened the Grand theater in that city with a picture program. Fox productions are being featured.

Chandoe St. John Brenon, a widely known newspaper man, and a brother of Herbert Brenon, well known director of Fox productions, spent several days of last week in Boston, as the guest of Manager Harry F. Campbell of the New England office of the Fox Film Corporation.

Manager Fred B. Murphy of the New England United Film Service spent several days of last week in New York City on business.

BUFFALO NEWS LETTER.

By Lilly Elison, Correspondent of Moving Picture World, Buffalo (229 Oxford, Av.)

JUDGE Keeler of Buffalo City Court recently sentenced a man to one year in the penitentiary for annoying a woman in a Main street moving picture theater in that city. The complainant said the man sat next to her and tried to flirt. She resented his affront and struck him a slap in the face. She then ran to the police station and was taken under arrest. The prisoner pleaded guilty to the charge of assault in the third degree.

The Alhambra moving picture theater of Utica, N. Y., is being remodeled and will reopen in a few weeks. Patrons will be given much higher grade of pictures than before. The interior of the playhouse will be made quite attractive and comfortable in the city.

Rowland Blaisdell, secretary and treasurer of the Empire Criterion Film Exchange of Buffalo, is spending his vacation in New York City. Mr. Blaisdell's father is a special writer on the staff of the Moving Picture World.

Manager Byrne of the Bijou theater, Buffalo, has installed a soda fountain in the lobby of that house.

New seats are being placed in the Lyric theater, Buffalo.

The interior of the Fisher theater at Watford, N. Y., is being embellished. It is said the house will be one of the finest in the State.

Manager Michaels of the Academy theater, Buffalo, enlisted the interest of hundreds of children in a "fly-awattin'" campaign. To every child who attended a show there during the week was given a swatter, and he or she became an Academy "fly cop." Five hundred flies slain with the official swatter admitted the "fly cop" to any performance. Films showing the dangers from the flies were shown.

According to a report from Parry, N. Y., A. F. Davis has gone to Erie, Pa., to install two moving picture machines in a new theater there. The report concludes as follows: "Mr. Davis is a licensed motion picture operator, having passed the examination recently held in Rochester, in which only six passed out of twenty candidates."

The tenth anniversary of Shea's theater, Buffalo, was recently celebrated with a double bill of vaudeville and moving pictures. Henry Carr, manager, and Miss Philomena Cavanaugh, press agent, were successful in attracting capacity houses during the week.

"The Heart of Maryland," a moving picture feature, with Mrs. L. Lae Carter as the star, was shown to good advantage last week by Manager Marcus of Shea's Hippodrome, Buffalo. The spirit of patriotism was reflected in special decorations in the lobby and interior of the house. The Hippodrome symphony orchestra, under Mr. Marcus' general direction, played national airs during the show. Many members of the G. A. R. and other patriotic societies witnessed the film.

Manager Moon of the Happy Hour theater, Buffalo, has resumed the General programme, having been without that service a few weeks.

The Buffalo Enquirer had an editorial on the pleasing feature of having moving picture cars on transcontinental express.

Eugene Whitman, Irvin A. Whitman and the latter's three sons, Vincent, Stewart and Bernard Whitman, have formed a company that will manufacture moving picture films in Lyons, N. Y.

M. D. Gregory has opened a new moving picture theater in Highland, N. Y. "Quo Vadis" was the opening production.

George Martin, manager of the G. A. R. theater manager of Yonkers, N. Y., charged with violating the new city ordinance on Sunday shows in that city, was recently discharged by Judge Hall in the Court of Special Sessions, New York.

Several proprietors of moving picture theaters were included in a rub of those who paid their half yearly taxes to Vincent H. Hutton, internal revenue collector of the Buffalo district.

CENSORS IN NEW JERSEY.

By Jacob J. Kaiter, Newark Correspondent of Moving Picture World.

CENSORS have been quite busy recently in New Jersey. The film "The Nigger" has created the most attention.

The Carlisle theater wished to show the picture in Newark, and agreed to hold a private exhibition before attempting any public show. Although several changes had been made, Chief of Police Long declared he would not allow the film to be shown. The picture is now known as the "New Governor," and another modification in the scene showing the burning of the negro at the stake. The preliminaries are entirely eliminated.

On the other hand the same film has been approved in the nearby city of Bloomfield. There Mayor Frederick Sadler, several councilmen, clergymen and a number of private citizens witnessed a special performance of the picture at the Lincoln theater, on Bloomfield avenue. Several of the clergymen had objections to the film, but nevertheless permission was granted to Mr. Bratter, the exhibitor.

Still another case of New Jersey censorship is in Madison. Harold S. Buttenheim, a member of the executive committee of the Board of Public Improvement, suggested to the board that a motion picture show be given on Friday afternoon for the children. He furthermore suggested that the pictures be first censored by a committee of the Thursday Morning Club and members of the board. In this way, Mr. Buttenheim believes that the children will see nothing but the very best educational and scenic pictures. It is proposed to give these performances for the benefit of the little ones in the town. The idea is receiving the attention and consideration of the board members, and whether or not it will be adopted will be known at the next meeting of the board next month.

SPIEGEL BUYS PROPERTY.

Edward Spiegel, the well-known New York theatrical man, and owner of the Strand theater in New York and the playhouse of the same name in Newark, has purchased the property at 135 Market street, next to the Newark theater. Title to the property will not pass until October. The purchase price is said to be approximately \$120,000. The newly acquired site is in the heart of the city, and consists of three stories, the second floor of which is rented by the Newark Film Exchange.

Mr. Spiegel is also owner of the Newark theater, and his purchase of the adjoining property is taken to indicate either that he will enlarge his present house or will improve the lobby entrance.

This Newark purchase marks the advent of Shubert's, the highest-classed legitimate playhouse in the city. Mr. Spiegel bought the property from the H. C. Miner estate early this year. The theatrical man would not discuss the purchase yesterday.

SUNDAY SHOWS RAIDED.

Two moving picture proprietors were arrested in Jersey City for running Sunday shows. The arrested men are: Edward Dougherty, of 52 Newark avenue, and Lewis Calitri, who owns a playhouse at 131 Brunswick street. The latter was arrested in the disguise a week previous for the same offense.

The thirty moving picture owners in Jersey City have formed the Jersey City Amusement Company, under which they will carry the fight into the courts. They think that unless they are allowed to remain open on Sunday, to enforce the "blue laws" to all stores in Jersey City.

RECENT JERSEY CORPORATIONS.

Mertens Theater Company, Jersey City, to conduct amusement enterprises, theater etc. capital stock \$10,000; incorporators, Fred H. Mertens, Hattie G. Mertens, William J. Mertens, all of Jersey City.

Stuyvesant Theater Company, Kingsland, theaters, amusements, etc. capital, \$10,000; incorporators, Robert A. Connelly, Martin F. Connelly, Edward J. Tierney, Gloucester Beach Amusement Company, Camden, to conduct amusements; capital, \$10,000; incorporators, James J. McCloskey, J. L. Dailey, George B. Bergman.

Send Interesting News Items to the Newark Correspondent of MOVING PICTURE WORLD.

CENSORS WILL BEGIN WHOLESALE PROSECUTIONS.

Special to Moving Picture World from Philadelphia News Service.

JOSEPH BERRIER, chief clerk of the State Board of Censors for Moving Picture Films, recently returned to Harrisburg, following an extended trip through the western Pennsylvania and the vicinity of Scranton, Wilkes-Barre, etc., during which trip he endeavored to ascertain if the law relating to uncensored pictures is being violated.

He said that he found that in every city he visited there were scores of cases in violation of the law and that pictures that had been censored and parts ordered to be removed were being exhibited with the censored parts undisturbed.

He claims that the original picture is duplicated before objectionable parts are cut out by the censors and five duplicates are sold. The parts ordered to be removed are then cut out from the original and the emasculated film is shown in Philadelphia and other cities, where it comes under the eye of the censors when on exhibition and is found to conform with the law. The other or duplicate films, with the objectionable features still in, are sold throughout the State and placed on exhibition. Evidence is being gathered and wholesale prosecutions will be started in a short time, according to the authorities at the Capitol.

NO THAW FILMS WANTED.

Any exhibition or display of pictures portraying the features of Harry K. Thaw are strictly forbidden in the state of Pennsylvania, according to the State Board of Censors located in Philadelphia. Chief Censor Louis Breiting is of the opinion that to exhibit his likeness would be very improper and would unduly influence the public opinion.

Chief Censor Louis Breiting is greatly perturbed over this announcement, as he declares that there was absolutely nothing improper in the pictures, that they merely depicted Thaw as a man sitting in his cell, talking to a friend and a judge. He is being planned to personally call on Mr. Breiting and learn just why he considers the pictures of such an improper character.

H. B. KERLIN VISITS.

H. B. Kerlin, proprietor of the Family theater and the Dreamland theater, Columbia, Pa., and manager of the Kerlin Amusement Company, was recently in Philadelphia and paid a visit to the respective film supply houses in this vicinity. Mr. Kerlin announced that he is about to open a moving picture theater in Chester, Pa., and is of the opinion that this particular territory offers a wide field for the theatrical man.

LUBIN STUDIO ELOPEMENT.

Joseph Boyle, assistant director at the Lubin studio, 3001 Walnut street, Philadelphia, recently married Maud Douglas of the Lubin Company. In the pursuit of his daily tasks, Mr. Boyle was frequently obliged to rehearse Miss Douglas in love scenes and became so enamored in his work that he finally proposed in "reel" to her and, upon being accepted, proposed that they elope, in romantic fashion, to Eikton, N. J. Miss Douglas was perfectly satisfied, so they decided on immediate action, and, with the aid of Mr. and Mrs. Crane Wilbur, who helped out the plot by conveying them to Eikton in their machine, were soon made one. Although great secrecy was employed the story finally leaked out. Mr. Boyle's home address is at 2727 North 19th street.

ARTHUR JACOBSON ON GULICK'S STAFF.

The good folks of Trenton, N. J., are greatly pleased over the recent report that Arthur Jacobson, who formerly lived in that city, has been appointed to the general public staff of the Universal

Film Manufacturing Company. Although only nineteen years of age, he has been everything in the moving picture game from a regular actor with the old Reliance Company to head of the players' department with the Authors' Syndicate. Under the personal guidance of Paul Gulick his friends hope that he will steadily mount the ladder of fame.

POPULAR CARL HEES.

One of the best known celebrities in the moving picture field in this vicinity is Carl Hees, proprietor of the Lehigh Palace theater, Germantown and Lehigh avenues. Mr. Hees has endeared himself to the local industry by his charming personality and his optimistic smile, which smile he wears at all times of the day. Mr. Hees is made of the material of which great men are born and has already risen high in the ranks of his profession.

HARRISBURG THEATER CLOSES.

The Colonial theater, Harrisburg, Pa., prominent vaudeville and moving picture establishment, recently closed its doors to the public and will remain so for several months to come, according to announcements made by the management. No definite reasons were advanced for the temporary closing of the theater, but it is generally supposed that the closing is a matter of business policy decided upon to prevent operation at a loss. For this season of the year the theatrical business is very poor. The coming to Harrisburg of an International League baseball team has had a decided effect upon the attendance of the afternoon matinees at the theaters.

PHILADELPHIA GOSSIP.

It has recently been announced at the Lubin company that the bureau for the employment of extra men and girls will be removed from 20th and Indiana avenue to 16th and Glenwood avenue, where a new addition to the Lubin plant has recently been put into operation.

The summer season was inaugurated at the New Nixon theater, on the boardwalk, Atlantic City, N. J., on Sunday, July 18, with the presentation of D. W. Griffith's mammoth production, "The Birth of a Nation."

M. P. Meyers, proprietor of a moving picture theater in Haselton, Pa., recently visited this city and purchased some new equipment at Calchuff Supply Company, 1301 Race street, including a new No. 6A machine.

The property of Alex Skrohl in the borough of St. Clair, on which is located a moving picture theater, has recently been sold to Attorney T. H. B. Lyons. The purchasing price is thought to have been about \$1,000.

Many friends of Mr. Miller, proprietor of the Knickerbocker theater, have recently been wondering who the young lady is with whom he has been taking comedy trips to the vicinity of the Delaware Water Gap.

Mr. Schroeder has resigned as manager of the Lincoln theater, 4th and Woodland avenues, and has been succeeded by Aspasia Carey.

Folks in Philadelphia are wondering where Al Michaels, the well known hustler for the Greater New York Film Rental Company, obtained that wonderful palm beach suit which he has recently been sporting.

The Wenis Films Company, 109 North G street, Baltimore, Md., recently purchased a 6A motor-driven machine from the Ewaab Film Service, 1327 Vine street.

George Cohan, comedian, playwright and producer, heads at the Shelburne Hotel, Atlantic City, N. J., the first reunion of the four original Cohans, famous in vaudeville twenty years ago, that that has taken place in the last four years. Besides Mr. and Mrs. Cohan are his parents and Mr. Jerry Cohan, actor, despite their years, and his sister Josephine, who, with her husband, has been in Australia for several years. With them are Sam Harris and others.

DOCTORS WANTED "TWILIGHT SLEEP" FILM BARRED.

Special to Moving Picture World by Trades Press New Orleans Correspondent.

NEW ORLEANS has had its first censorship case before a regularly authorized censorship body, and there was no convincing dose, which, say the men of the industry, is the credit of New Orleans.

The picture in question was "Twilight Sleep," the educational being toured through the country with Dr. Kurt E. Schilling, of the Philadelphia clinic, as lecturer. The objection came from the Orleans Parish Medical Society, representatives of which body called on Mayor Behrman and asked that the picture be banned, they saying that its exhibition at this time would create a demand for a treatment which it was not always practicable to administer and which had not as yet become a matter of general practice. It was stated as a general principle in this connection that it was contrary to medical policy to disseminate to the public information which would likely create a demand for a special treatment and so deprive the physician of a free hand in a special case.

After a conference with Superintendent of Police James W. Raynaud, the mayor said that the city government was not prepared to stop a picture on grounds of any professional policy, but that if it was desired he would appoint a commission to view the picture and rule as to whether it should be censored for any cause generally recognized as sufficient.

Pursuant to this the mayor appointed five leading city women as the New Orleans censorship board. The members are not persons whose views on matters of censorship are likely to have some weight, and asked them to make a report. They did and the picture was shown to his board of matinees for women only. This case is considered by Southern film men to be of especial importance, for it is taken to indicate the calibre of brains that are brought to bear on censorship questions, which, they contend, means that New Orleans will supply a minimum of censorship trouble.

H. M. NEWSOME VISITS.

H. M. Newsome, owner of the Amuse-U and Trianon theaters, Montgomery, Ala., in New Orleans last week in force. With him were his family and C. R. Hartsell, organist of the "Trianon," and Mr. Hartsell's family. They spent considerable time in talking things over with the exchange managers relative to bookings, the bulk of which, for Montgomery, are made through New Atlanta, and in seeing New Orleans' larger picture houses.

Mr. Newsome called it, in speaking to the World's correspondent, a pleasure trip, but from another source, ordinarily well informed on matters of this kind, it was learned that Mr. Newsome would likely come into the New Orleans field and that it was chiefly with this in view that the trip had been made. Mr. Newsome's "Trianon" at Montgomery is ever a first-class house, probably on a parity with any in the South.

NEW FEATURE FILM EXCHANGE.

Paul L. Ford, well known in the South as New Orleans manager for the Orleans Film Service, and as an exhibitor, and E. B. Smith, Mutual manager at New Orleans and later at Dallas, have formed a new feature film exchange with headquarters at New Orleans to handle big productions on Southern and semi-Southern rights. "The Escape" and "The Avenging Condemned," as well as other big Griffith productions, are among the first on the list. "After the Ball" and "Cahira" will also be handled by the new company.

It is addressed for the present in the name of the principals, either of them, at New Orleans. The name of the firm is not having been announced. The company will handle a number of first-class three, four and five-reel pictures. Nothing further has as yet been announced officially, but it is understood that wherever there is a picture of the first magnitude on the

market Ford and Smith will be found bidding strong for it. M. W. Lawrence, until recently handling special Thanhouser releases, will be on the road for the new company.

The principals of the new releasing organization, and Mr. Lawrence, are well known throughout Southern filmdom and have a great number of friends in both the exchange and exhibitor fields, so that their progress is being watched with even more than business interest. It is understood that the new company will acquire Southern rights to the entire products of two of the best known producers or organizations, but this is not yet decided and will be announced at an early date.

TRADE CONDITIONS IN SOUTH.

E. Auger, Southern manager for the World Film Corporation headquarters at New Orleans, was in town a few minutes last week, on route from Atlanta to Dallas. In discussing conditions in the Gulf States which he has been over the last few weeks, he said that Atlanta and the north of Georgia were in fair shape, but that Southern Georgia and Florida were in a bad way. He attributed this condition to the southward to financial depression resulting from cotton prices, cotton being a chief product of that part of the Georgia territory.

Florida, he said, was even worse this summer than usual, the warm season never being a money-maker there. Alabama, he said, was in fair condition and Mississippi pretty good. Louisiana in good shape while Texas and Oklahoma on the whole are fair though pretty bad in spots. Mr. Auger said that this survey was general for the industry and not from the World viewpoint, that on the other hand his company was holding up extremely well, both against financial depression and hot weather.

Mr. Auger also mentioned the appointment of H. R. Mason as Atlanta manager for the World. Mr. Mason was until recently handling "Cahira" through the South and the west. In commenting on the work of his staff Mr. Auger made mention of one, T. W. Chaburn, World road man for Louisiana. His words were: "Chaburn is cleaning up."

Discussing the summer season Mr. Auger said that the turn was due for August and that it was already in evidence. He said that by that time the competing attractions would either be over with or short of their novelty, with a consequent return to normal business.

S. T. Stephens, New Orleans manager for the Fox Film Corporation, is back on the job after attending the convention of the Fox managers in New York during the early part of the month. Mr. Stephens reported a most enjoyable time and a number of things of especial interest to the exhibitors.

Miss Juane Oliver, assistant to Mr. Stephens, on her chiefs' return, departed on her vacation. Miss Oliver was in charge of the Fox office during Mr. Stephens' absence and in her report she amply justified her organization's belief in her efficiency. She doesn't look the part of an assistant manager at all, but despite her looks, which are certainly a trade paper, might be called exceedingly good looks, knows her job backwards.

The Metro Pictures Corporation, K. A. Eubank, New Orleans manager, has one of the prettiest offices in the city located in the Nola Bldg., Carondelet street. It is light and airy and prettily finished, which, together with the tasteful and by no means inexpensive decorations of the interior, oil paintings of stars, etcetera, is altogether pleasing.

Birmingham, from recent reports, is just about to have an exhibitors' trust. The recent combination of the city and the Gravelly and Walton Hill interests brought this about. The new company is operating the "Strand," "Alcazar" and "Plaza." The "Strand" is the newest, one of the finest in the South, with everything up to the latest minute. Farley's "Empire" alone remains free from the combination. All the houses are showing A No. 1 pictures and getting the money.

Tax in Effect August 2

Montreal Charity Tax on Theater and Entertainment Tickets Ordered Imposed by Board of Control—Tax Boxes to Be Installed at Doors of Theaters—Picture Men Wait to See How Public Like It.

By Gerald Gallagher, Montreal Correspondent of Moving Picture World.

THE much-talked-of Montreal charity tax will be in effect from August 2. This was the decision arrived at at a recent meeting of the Board of Control. At the same meeting the Board voted an initial sum of \$1,300 for 200 boxes, one of which will be placed at the door of each place where the tax is to be collected. The boxes will cost \$5 each, will be of wood, about three feet high and of a fairly ornamental design. The rest of the appropriation will be required for incidental expenses. It was stated that no new employees will be taken on in connection with the tax.

During the meeting, the mayor remarked that the city should station a constable at each box to see that no one went in without paying the tax. The mayor, after some discussion, decided that it would not require a small amount of a policeman's time to attend to the boxes. Apparently there will be no concerted action, either among the "legitimate" houses or picture theaters. So far as the larger theaters are concerned, it is stated that they will do nothing, but simply let the tax go into effect and watch it work itself out. Mr. Coover, manager of the Imperial, is quoted in a local paper as follows:

"I don't know whether it will go into effect—they seem at sixes and sevens at the City Hall over it. So far as I can see, the proposition could be upset, since it tries to make the theater managements collect the taxes without pay, which would be unconstitutional. I propose to just sit still. But the moving picture people are all dead against it. Why should we be singled out for this tax above any other business interests? Already we are being highly taxed than similar enterprises in any city of the size on the Continent. In any event, it is the public who will pay this tax and suffer the inconvenience of it, and it will be for the public to make their protest."

The Sunday show question now comes into this discussion, indirectly though. The city authorities know that the people want moving pictures on Sundays, and they are doing nothing to prevent them. The picture people know that the city needs money, and consequently should not seek to antagonize the authorities, provided the law is thoroughly constitutional and their patronage does not complain or decrease. The law is said to be unconstitutional in one respect, as Mr. Conover said above, and besides it is said that permission to make such a law should have been obtained not at Quebec, but at Ottawa. Alderman Lavergne stated recently that he and others interested in moving pictures should apply for an injunction against the imposition of the tax. He considered the whole proposition a ridiculous one, which would not hold water if taken into court. Alderman Lavergne stated that the picture interests were organizing and would fight to the limit. As yet officials of the Exhibitors' Association do not wish to make a statement, as a decision has not been reached.

MONTREAL BRIEVITIES.

Mrs. Paxton, formerly local manager for the Picture Palace, is now connected with the Montreal branch of the Famous Players Film Service.

Geo. Tabak, of the World Film, got back in town last week from the Maritime district. He reports very good business down there.

A. Lea is temporary manager of the local Picture Playhouse office. Announcement of the permanent manager will be made later.

The local Pathe people have under-

taken to go down to historic Valcartier Camp and take some film depicting military life. The scenes will be used in a local campaign to stimulate recruiting.

Alfred Greer, Ltd., released a six-reel feature last week entitled "A Modest Mephisto." This is interesting inasmuch as, we are given to understand, it is unusual to release a European feature at this season.

The World man recently treated himself to a Mary Pickford week. First run in Montreal of "The Dawn of a Tomorrow" was at the New Grand. The Canada showed three of Mary's past releases, viz., "Tess of the Storm Country," "Fanchon the Cricket," and "A Good Little Devil." At both houses Miss Pickford's art was appreciated. The mother with her baby on her lap at the Canada is the North-end enjoyed herself as much as the fashionable Westmount lady at the Grand, who had her limousine waiting around the corner. Such is Mary Pickford's art, and likewise moving pictures in general.

Recent features at local houses were: World Film's, "The Moonstone," Scala: "The World's End," "The Face of the Moonlight," Strand: Paramount's "The Arab," Midway: Vitagraph's "Mr. Barnea of New York," Mt. Royal: Paramount's "Clarissa," New Grand: Mutual's "Enoch Arden," Tirol: Universal's "The Marble Heart," London.

Mr. McElrie, formerly manager of the Midway, is now managing the Scala theater, one of the local Mark-Brock houses.

PALACE AT ONTARIO OPENED.

By Frank H. Madison, Minnesota Correspondent of Moving Picture World.

MANAGER JONES did not have a formal opening of his new Palace theater at Ontonagon, but moved in so that work of remodeling the Gem could proceed. The new building is 31 by 30 feet and is of solid concrete construction, with steel ceiling, and with the picture machine housed in a separate building at the rear. The pictures are projected upon a new gold fibre screen hung at the rear of the stage, which is twelve feet deep. The sides of the stage are artistically arranged with vines and artificial grape clusters in which electric lights are cleverly arranged, giving the stage the appearance of an immense arbor.

The ceiling is finished in flat white with a patterned border. The main floor has a capacity of about four hundred and the gallery about a hundred.

THROUGHOUT MINNESOTA.

Since people got the motion picture habit they do not buy second-hand musical instruments, a pawnshop man told the reporter for a Minneapolis paper.

L. G. Roemer, of the Colonial Amusement company at Wadena, went on the Selig service to California. His chief purpose in going was to look over some of the leading Pacific Coast houses to get ideas for the new theater on Center street for which the location already has been selected. One objective point in the much praised Ellisworth.

O'Neal Brothers, of Stillwater, will erect a new motion picture theater, 50x75, at West Churchill and Fourth streets is that city. A. M. Hollweg, look over some of the leading Pacific Coast houses to get ideas for the new theater on Center street for which the location already has been selected. One objective point in the much praised Ellisworth.

Peter Scholtes has given up his railroad position at Sioux City, Ia., and will devote all his time to managing his Palace theater at Ellsworth.

E. N. Hages sold the American theater at New Ulm to S. K. Lee, who recently sold his photoplay house at Madison, S. D. Lee has overhauled the theater and added a five-piece orchestra.

Manager W. E. Mick, of the Lyric theater at Minneapolls, has had all his seats covered with light cloth, easily removed for washing. It cost him about \$400 to thus protect the summer garments of his patrons.

The Rex at Hutchinson has cut its program of three nights a week and those are devoted to serials.

Adolph and Oscar Schuch are erecting a motion picture theater at Elk River.

The Grand at Faribault, owned by the American Amusement company, was damaged by fire.

Circus tickets, ice cream sodas, glass tumblers, coffee and tickets to its own shows are some of the premiums used by the Crystal theater at Glencoe to attract business.

An Ontonagon paper seeks the most popular young lady and the Gem theater given 100 votes with each ticket on Monday and Tuesday night, 50 at matinees and 25 at all other night shows.

Local pictures of a big wreck were featured in the Independence Day program of the Grand theater at Lake City.

Other worthy holiday bills were "Othello" by the New Lyric at Northfield, and the "Battle of Gettysburg" at the Majestic in Willmar, where all old soldiers were the guests of the management.

The Norwood Amusement company has closed its picture show at Peters Hall in Norwood until fall.

An appropriate musical feature for "The Island of Regeneration" the Strand theater at Minneapolls had Robert Hall Russell sing Hawaiian love songs in native costume. Also there were special electrical effects.

"The Christians" was a good Sunday feature at the Rex in Chisholm.

Raths & Seavolt of St. Paul are being praised by the Commercial club of that city for the excellent camera work done at the club's Fourth of July celebration.

"Prohibition" was shown at the Auditorium in Minneapolls the week of July 11.

The Young People's Chamber of Commerce, the Strand theater in Minneapolls has a new policy, changing programs but twice a week. The first bill begins Monday and runs all day. The last change runs only Saturday and Sunday.

The New Prague Amusement company, of New Prague, has purchased a site and will erect a new theater to be occupied by the present Savoy.

NEBRASKA NOTES.

Special to Moving Picture World from Midwest News Service.

BEN. JOHNSON, manager and part owner, of the Empress theater at Fremont, has taken over the management of the Lyric theater, the pioneer motion picture house in Beatrice. The Lyric has been under the management of Hogate & McGee, with whom was associated H. N. Schroeder.

Louis Wina has sold his motion picture show at Lynch to Anton Wasatko, who has moved it to the L. O. P. building. Wina will now give three shows a week.

Elmer Parks has sold his interest in the Star theater at Wynot and returned to Hartington.

C. W. Cole has purchased a half interest in the Star theater at Broken Bow.

The Empress at Omaha had the showing of the films of the Omaha Elks' Flag Day parade.

The American Amusement company, of Omaha, has been incorporated with capital stock of \$5,000. The incorporators are Ezra H. Ferris and Chester L. Mitchell.

C. W. Dummick sold the Crystal theater at Winnebago to Ed. Collins.

George Devellin, of O'Neill, has purchased the motion picture theater at Plainville from Manager Chamberlain.

Leo Leven has purchased a motion picture show at Stratton.

Manager Carlin has opened his motion picture airside at Spalding.

The New theater at Alliance will add 200 seats.



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KEEPS THE WOLF FROM THE DOOR.
COLD, BAD FEATURES
KEEP THE CROWDS
AWAY.

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There Are Five Reels of Rip-roaring Comedy.

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A Red Seal Play of Quality Containing Gales of Giggles and Glee.

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Calendar of Daily Program Releases

Releases for Weeks Ending July 31 and August 7

(For Extended Table of Current Releases See Pages 910, 912, 914.)

General Film Company

Current Releases

MONDAY, JULY 26, 1915.

BIOGRAPH—A Letter to Daddy (Comedy—Drama).
 ESSANAY—The Call of Yesterday (Drama).
 KALEM—Don Caesar De Bazan (Broadway Favorites—Special—Four parts—Drama).
 LUBIN—The Earl's Adventure (Drama).
 SELIG—The Unfinished Portrait (Special—Two parts—Drama).
 SELIG—Hearst-Selig News Pictorial, No. 59, 1915 (News).
 VITAGRAPH—The Jarr Family Series, No. 15, "Mr. Jarr's Big Vacation" (Comedy).

TUESDAY, JULY 27, 1915.

BIOGRAPH—Reapers of the Whirlwind (Special—Two parts—Drama).
 ESSANAY—Boys Will Be Boys (Special—Three Parts—Comedy Drama).
 KALEM—The Toilers ("Ham & Bud" Comedy).
 LUBIN—Squal's Sultors (Comedy).
 —An African Hunt (Comedy).
 SELIG—The Child the Dog and the Villain (Drama).
 VITAGRAPH—The Red Stephano (Special—Two parts—Drama).

WEDNESDAY, JULY 28, 1915.

EDISON—Poor Baby (Comedy).
 ESSANAY—"Dramy Dud" Goes Bear Hunting (Living Cartoon).
 —A Scenic Subject on Same Reel.
 KALEM—Mysteries of the Grand Hotel (Episode No. 2, "The Disappearing Necktie"). (Special—Two parts—Drama).
 LUBIN—The Dead Soul (Special—Three parts—Drama).
 SELIG—Jimmy (Drama).
 VITAGRAPH—The Missing Clue (Comedy).

THURSDAY, JULY 29, 1915.

BIOGRAPH—The Wanderer's Pledge (Drama).
 ESSANAY—Snakeville's Twin (Special—Comedy).
 LUBIN—The Gold in the Crook (Special—Two parts—Drama).
 MINA—He's In Again (Comedy).
 SELIG—The Isle of Content (Special—Three parts—Drama).
 SELIG—Hearst-Selig News Pictorial, No. 60, 1915 (News).
 VITAGRAPH—Cutey, Fortune Hunting (Comedy).

FRIDAY, JULY 30, 1915.

BIOGRAPH—The Battle at Elderbush Gulch (Special—Two parts—Drama). (Re-issue No. 8).
 EDISON—The Girl of the Gypsy Camp (Special—Three parts—Drama).
 ESSANAY—Broncho Billy's Surrender (Western—Drama).
 KALEM—A Business Buccaneer (An Alice Joyce Re-issue—Drama).
 LUBIN—The Call of Motherhood (Drama).
 VITAGRAPH—Some Duel (Comedy).

SATURDAY, JULY 31, 1915.

BIOGRAPH—More Than Friends (Drama).
 EDISON—The Bedouin's Sacrifice (Drama).
 ESSANAY—A Man Afraid (Special—Two parts—Drama).
 KALEM—The Fate of Number 1 (Episode No. 33 of the "Hards of Helen" Railroad Series—Drama).
 LUBIN—Billie's Heiress (Comedy).
 SELIG—The Quest (Drama).
 VITAGRAPH—The Mystery of Mary (Broadway Star Feature—Special—Three parts—Drama).

General Film Company

Advance Releases

MONDAY, AUGUST 2, 1915.

BIOGRAPH—Love's Rescue (Drama).
 ESSANAY—The Kiss (Drama).
 KALEM—The Maker of Dreams (Special—Three parts—"Broadway Favorites" Drama).
 LUBIN—The Taunt (Drama).
 SELIG—The Melody of Doom (Special—Two parts—Drama).
 SELIG—Hearst-Selig News Pictorial, No. 61, 1915 (News).
 VITAGRAPH—The Serpent's Tooth (Comedy).

TUESDAY, AUGUST 3, 1915.

BIOGRAPH—The Drab Sister (Special—Two parts—Drama).
 ESSANAY—Business Rivals (Special—Two parts—Drama).
 KALEM—The Hypnotic Monkey ("Ham & Bud" Comedy).
 LUBIN—The Rakoon Hose Company (Comedy).
 —A One Reel Feature (Comedy).
 SELIG—The Taking of Mustang Pete (Western—Drama).
 VITAGRAPH—The Scar (Broadway Star Features—Special—Three parts—Drama).

WEDNESDAY, AUGUST 4, 1915.

BIOGRAPH—Jane Eyre (Special—Three parts—Drama).
 EDISON—Not Much Force (Comedy).
 ESSANAY—"Dramy Dud" in A Visit to His Uncle Dudley's Farm (Living Cartoon).
 ESSANAY—A Scenic Subject on the same reel.
 KALEM—Mysteries of the Grand Hotel, "The Secret Code Installation No. 3" (Special—Two parts—Drama).
 KNICKERBOCKER STAR FEATURES—Tides of Time (Special Feature—Three parts—Drama).
 LUBIN—Country Blood (Special—Two parts—Drama).
 SELIG—The Prima Donna's Mother (Drama).
 VITAGRAPH—The Repentance of Dr. Bliss (Drama).

THURSDAY, AUGUST 5, 1915.

BIOGRAPH—The Fixer (Comedy—Drama).
 ESSANAY—Street Fakers (Comedy).
 LUBIN—The Witness (Special—Three parts—Drama).
 MINA—Making Father (Comedy).
 SELIG—The Scarlet Lady (Special—Three parts—Drama).
 SELIG—Hearst-Selig News Pictorial, No. 62, 1915 (News).
 VITAGRAPH—A Disciple of Plato (Comedy).

FRIDAY, AUGUST 6, 1915.

BIOGRAPH—Her Mother's Oath (Drama) (Biograph Re-issue No. 9).
 EDISON—June Friday (Special—Four parts—Drama).
 ESSANAY—Broncho Billy's Protegee (Western—Drama).
 KALEM—For High Stakes (Special—Two parts—Comedy—Drama).
 LUBIN—A Day of Havoc (Drama).
 VITAGRAPH—Dimples and the Ring (Comedy).

SATURDAY, AUGUST 7, 1915.

BIOGRAPH—Frederick Holmes' War (Comedy—Drama).
 EDISON—Not Wanted (Child Story).
 ESSANAY—Eyes that See Not (Special—Three parts—Drama).
 KALEM—The Substitute Fireman (Episode No. 39 of the "Hards of Helen" Railroad Series—Drama).
 LUBIN—Billie's Debut (Comedy).
 SELIG—The Black Leopard (Jungle—Zoo—Drama).
 VITAGRAPH—Pat Hogan, Deceased (Special—Two parts—Drama).

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Calendar of Daily Program Releases

Releases for Weeks Ending July 31 and August 7

(For Extended Table of Current Releases See Pages 910, 912, 914.)

Universal Film Mfg. Co.

SUNDAY, JULY 25, 1915.

LAEMMLE—According to Value (Drama).
L-KO—No release this week.
REX—Bound on the Wheel (Three parts—Drama).

MONDAY, JULY 26, 1915.

BROADWAY UNIVERSAL FEATURE—The Earl of Pawtucket (Five parts—Comedy).
NESTOR—The Tale of His Pants (Comedy).

TUESDAY, JULY 27, 1915.

GOLD SEAL—The Flight of a Night Bird (Two parts—Drama).
IMP—The New Jitney in Town (Comedy).
REX—One On Mother (Comedy-Drama).

WEDNESDAY, JULY 28, 1915.

ANIMATED WEEKLY—Number 177 (News).
L-KO—Life and Moving Pictures (Two parts—Comedy).
VICTOR—The Double Standard (Drama).

THURSDAY, JULY 29, 1915.

BIG "U"—No release this week.
LAEMMLE—Heritage (Four parts—Drama).
POWERS—"The Jap Phenomena" in Famous Acrobatic Feat. —Strange Mammals At Home (Ditmar's Educational).

FRIDAY, JULY 30, 1915.

IMP—The Hunchback's Romance (Two parts—Drama).
NESTOR—The Rise and Fall of Officer 13 (Comedy).
VICTOR—No release this week.

SATURDAY, JULY 31, 1915.

BIG U—Mein Friendt Schneider (Drama).
BIBON—A Daughter of the Jungles (Two parts—Drama).
JOKER—The Village Smithy (Comedy).

SUNDAY, AUGUST 1, 1915.

LAEMMLE—Paternal Love (Drama).
L-KO—No release this week.
REX—Jealousy, What Art Thou (Two parts—Comedy—Drama).

MONDAY, AUGUST 2, 1915.

BROADWAY UNIVERSAL FEATURES—The Scarlet Sin (Four parts—Drama).
NESTOR—It Happened While He Fished (Comedy).

TUESDAY, AUGUST 3, 1915.

GOLD SEAL—The Great Ruby Mystery (Two parts—Detective—Drama).
IMP—Her Wonderful Day (Drama).
REX—The Proof (Comedy).

WEDNESDAY, AUGUST 4, 1915.

ANIMATED WEEKLY—Number 178 (News).
L-KO—In the Claw of the Law (Comedy).
VICTOR—My Tomboy Girl (Two parts—Comedy).

THURSDAY, AUGUST 5, 1915.

BIG U—Out of the Flames (Two parts—Modern—Drama).
LAEMMLE—No release this week.
POWERS—Lady Baffles & Detective Duck in "Saved By a Scent" (Comedy).

FRIDAY, AUGUST 6, 1915.

IMP—Leah the Foreaken (Three parts—Drama) (Imp—Its Issue).
NESTOR—Little Egypt Malone (Comedy).
VICTOR—No release this week.

SATURDAY, AUGUST 7, 1915.

BIBON—Gene of the Northland (Two parts—Western—Drama).
JOKER—Their Bewitched Elopement (Comedy).
POWERS—Around the Corner (Drama).

Mutual Film Corporation.

SUNDAY, JULY 25, 1915.

KOMIC—Safety First (Comedy).
MAJESTIC—Tangled Paths (Two parts—Drama).
THANHOUSER—His Two Patients (Drama).

MONDAY, JULY 26, 1915.

AMERICAN—The Newer Way (Two parts—Drama).
KEYSTONE—Fido's Tin Type Tangle (Two parts—Comedy).
RELIANCE—Her Fairy Prince (Drama).

TUESDAY, JULY 27, 1915.

BEAUTY—Betty's First Sponge Cake (Comedy).
MAJESTIC—The Straw Man (Comedy Drama).
THANHOUSER—Outcasts of Society (Two parts—Drama).

WEDNESDAY, JULY 28, 1915.

AMERICAN—The Deception (Drama).
BRONCHO—The Phantom Extra (Two parts—Drama).
RELIANCE—Billie's Rescue (Drama).

THURSDAY, JULY 29, 1915.

DOMINO—When Love Leads (Two parts—Drama).
MUTUAL WEEKLY—Number 30, 1915 (News).

FRIDAY, JULY 30, 1915.

AMERICAN—After the Storm (Drama).
FALSTAFF—Getting the Gardener's Goat (Comedy).
KAY-BEE—When the Tide Came In (Two parts—Drama).

SATURDAY, JULY 31, 1915.

RELIANCE—Fate Takes a Hand (Two parts—Drama).

SUNDAY, AUGUST 1, 1915.

KOMIC—The Deacon's Whiskers (Comedy).
MAJESTIC—Victorine (Two parts—Comedy-Drama).
THANHOUSER—The Game (Drama).

MONDAY, AUGUST 2, 1915.

AMERICAN—Detective Blinn (Two parts—Drama).
KEYSTONE—Lovers Lost Control (Two parts—Comedy).
RELIANCE—The Bride of the Sea (Drama).

TUESDAY, AUGUST 3, 1915.

BEAUTY—Cupid Takes a Taxi (Comedy).
MAJESTIC—Billie's Goat (Comedy).
THANHOUSER—When the Fleet Sailed (Two parts—Drama).

WEDNESDAY, AUGUST 4, 1915.

AMERICAN—The Mighty Hold (Drama).
BRONCHO—The Golden Trail (Two parts—Drama).
RELIANCE—The Little Boy that Once Was He (Drama).

THURSDAY, AUGUST 5, 1915.

DOMINO—The Promoters (Two parts—Drama).
MUTUAL WEEKLY—Number 31, 1915 (News).

FRIDAY, AUGUST 6, 1915.

FALSTAFF—A Plugged Nickel (Comedy).
KAY-BEE—The Heart of Jabez Flint (Two parts—Drama).
RELIANCE—A Woman of Nerve (Drama).

SATURDAY, AUGUST 7, 1915.

RELIANCE—The Ceremonial Turquoise (Two parts—Drama).

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MUTUAL FILM CORPORATION



Announcing the Release of All David Horsley Produc- tions on the Mutual Program

THIS announces the completion of an arrangement that brings into the Mutual Program a new brand of Mutual Movies—the productions of David Horsley. These productions will be controlled exclusively by the Mutual Film Corporation and will consist of a two reel animal feature and a one reel comedy release each week as well as Mutual Masterpictures.

Mr. Horsley is one of the best known producers in filmdom. He is the first independent film manufacturer and the inventor of numerous patented photographic devices that have marked the advancement of motion picture manufacture. With the largest and most complete studios in the East, at Bayonne, N. J., and a large, new studio at Los Angeles, the Horsley producing facilities are probably the best in America.



PROGRAM



Recently Mr. Horsley acquired the Frank C. Bostock collection of animals—the largest collection of trained animals in the world—consisting of 130 specimens of boxing kangaroos, trained ostriches, elephants, lions, tigers, leopards, pumas, dancing, skating and plunging bears, monkeys, startlingly intelligent chimpanzees, parrots and many birds of gaudy plumage, etc., etc. These animals have been trained for years by a staff of expert trainers—men and women. The entire Bostock organization has been held intact and is now owned by David Horsley.

It is planned to release a two reel animal feature every week. The releases will show feats of daring never before attempted—jungle scenes that will be entirely new to the film world. Many scenes will be made by trick photography through the use of David Horsley inventions and these will be found only on the Mutual Program. The Horsley comedy productions will include many famous comedians and will undoubtedly prove most popular.

To exhibitors this announcement indicates the sincere endeavor of the Mutual Film Corporation to provide in the Mutual Program only the best film productions—an endeavor to furnish a program so diversified and so well balanced as to assure biggest box office receipts. Announcement of release dates of the David Horsley Productions on the Mutual Program will appear soon. If you are not now using Mutual Service see your nearest Mutual Exchange at once.

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PRESENTS

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¶ No more enthralling story has ever been told than this; of the sunshine and shadow that now enraptures, now saddens the heart of man! Of the SUMMER of life, when each bird-song is of gladsome years to come, and tomorrow is but a ripple of laughter. Of the WINTER of life, when the bird-song is hushed and the pall of the grave descends silently on the fading panorama of bitter years. ¶ Together with its symbolic beauty, this picture carries a dramatic force that fairly stuns the senses in its over-whelming truth and realism. ¶ A consistently competent cast contributes to an offering of distinctive quality.

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PRESENTS FOR ITS TWO-PART FEATURE

SUNDAY, AUGUST 1



DOROTHY GISH

Victorine

Featuring

Dorothy Gish

A character comedy drama introducing the favorite Majestic star in a new and exceedingly amusing characterization.

MAJESTIC AND KOMIC GUIDE FOR EXHIBITORS

(In which we try to tell only the truth about all Majestic and Komik releases)

THE RUNAWAYS (1 Reel Majestic). Release date Tuesday, July 23. A juvenile comedy drama by the Majestic juvenile company, of unusual dramatic ability and human interest.

THE LITTLE CATAMOUNT (1 Reel Majestic). Release date Friday, July 23. Featuring DOROTHY GISH in an excellent character part. A maid of the hills, with her wild nature tamed, finds in a stranger her future mate.

TANGLED PATHS (2 Reel Majestic). Release date Sunday, July 25. Featuring Francisca Billington and Sam De Graese. The young lover supposed to have been killed, returns in time to claim his sweetheart.

SAFETY FIRST (1 Reel Komik). Release date Sunday, July 25. A Komik number, of exceptional novelty and comedy interest. The crooks are foiled by the clever detective.

THE STRAW MAN (1 Reel Majestic). Release date Tuesday, July 27. A comedy drama by the Majestic juvenile company, in which the kiddies succeed in capturing the escaped convict.

VICTORINE (2 Reel Majestic). Release date Sunday, August 1. A character comedy drama featuring DOROTHY GISH in a new and exceedingly amusing characterization. Victorine is the human target for the knife thrower and in the end marries the "angel" who has backed the show.

THE DEACON'S WHISKERS (1 Reel Komik). Release date Sunday, August 1. An unusually interesting comedy number by Anita Loos, featuring Fay Tincher and Edward Dillon. While the Deacon's whiskers are caught in the bath house door, his daughter marries the man of her choice.

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QUALITY

MUTUAL PROGRAM

Stories of the Films

General Film Company ESSANAY.

"DREAMY DUD," HE GOES BEAR HUNTING (July 29).—This cartoon picture is re-released in place of the one announced on page 707 of last week's issue. The supertitled "Dreamy Dud" picture is now scheduled for release on Aug. 4.—"Dreamy Dud" is sniggering his rifle and telling Wag what a great shot he is. He aims over his shoulder and shoots his initials in the board fence. He aims at a crow in a tree but cannot kill it because the crow ducks each time he shoots and then eats the bullets as they are shot. Finally Dud gives up and determines to kill a bear. He and Wag tramp off and discover a Teddy bear which had chased and is about to kill when the mother bear runs out and chases Dud. He is frightened and runs into a tree. Down below the mother bear is raging and shaking the tree. Dud drops the gun and the bear picks it up, squinting into the muzzle and, pulling the trigger, killing herself. Then the old father bear hurries out and, seeing the dead mother bear, becomes wrathful and questions Dud, who is terrified in the tree still. Dud won't say much and the bear shakes him out to the ground. Dud runs away and is caught in a fence when he gets caught up to him. The bear shakes him and then he wakes up to find his mother bending over his bed telling him to wake up.

"SNAKEVILLE'S TWINS (July 29).—Slippery Slim, Mustang Pete and the Henpecked Husband all buy a bottle of hair restorer from Sophie Cluts, demonstrating its merits in the village store. The husband tells Pete and Slim's bottles with turpentine. It grows hair on Mustang Pete's head and makes Slippery Slim bald. The husband returns home and his twins drink his hair restorer. He rushes them frantically back to the store to get an antidote, but is chased by the enraged Slim and Pete. They chase him up a telephone pole and are ready to grab him, when the twins throw eggs at them and scares them off.

"A MAN AFRAID (Three Parts—July 31).—Ted Barham, eleven years old, is injured while playing in a barn. A blow on the head when he falls from a trapeze stuns him and deranges certain nerve centers which makes him a coward. As a man he is engaged to Austen Martin. Bayard Schnell, his rival, discovers this weakness of Ted's and induces the girl to break her engagement from "a coward." He is struck by a baseball and his mental faculties return. He saves an old man from being struck by an auto. Austen wants him to renew the engagement on learning this, but he declines he will not until he has prematurely performed some test of nerve. He enters an auto race. Schnell gives Ted's mechanician \$500 to become ill during the race and thus incapacitate Ted. The

plans work out and Ted vainly tries to locate a mechanician. Austen agrees to take the job and they are off. He is struck by a stone on the head and again experiences the crippling fear, but fights it and wins the race. Schnell's treachery is discovered and Austen again takes Ted's ring.

"THE KISS (Aug. 2).—Reluctantly, Lady Joyce consents to allow Simon Kenley to paint her portrait. And then on meeting and posing for the artist, accompanied by the Duchesse, she is pleased with him and snubs the Duke of Rosemont, to the horror of the Duchesse. She and the Duchesse have a "squabble" over the Duke, she leaves, goes to the artist's suite and asks him to marry her. He does. Two years pass and Lady Joyce has become sick of the poverty of a struggling artist. She leaves him with Arthur Kane, and five years pass. The Duchesse is about to die and craves a sight of her daughter before she passes away. Believing she and Simon are still together, she advises him to bring her. He makes an appeal to Lady Joyce and together they go to the Duchesse where her death brings them together again.

"BUSINESS RIVALS (Special—Two Parts—Aug. 3).—Upon learning that the wealthy Primrose McFarland is to give a birthday party and display the famous family jewels, assisted by her two old maid sisters, Brage, an international crook, plans to attend the affair and discover the identity of the rival crook who has been spoiling all his thieving plans. Dominica pledges to assist him and succeeds in engaging herself as a singer for the event. The night of the party Brage enters the house, disguised as a maître d'hôtel, having made love to the maid in order to get this chance. He bids in a chest in the lower hall while Dominica is sitting at the piano. Dominica discovers their rival thief, LeGrand, an ex-policeman, acting as a table assistant. The party is over, Brage is still hiding in the chest and LeGrand has not succeeded in procuring the jewels yet. Young McFarland, nephew of the rich spinster, takes the jewels under his arm, planning to deposit them in the safe deposit vault in the morning. LeGrand follows. In the meantime Dominica has disguised as an Italian street singer boy and waits for Brage. McFarland is attacked by LeGrand but Dominica warns him in time. After a fierce struggle McFarland breaks loose and LeGrand flees, with Dominica lying wounded on the ground. McFarland takes her home in a taxicab. The next morning Brage, defeated and fearful of the police, advises that the two break up for a while for safety's sake. Dominica rebuffs him as a coward and orders him from her suite. He goes.

"EYES THAT SEE NOT (Special—Three Parts—Aug. 7).—Ralph Morgan secures a position as private secretary to Adam Bell. Mrs. Venn, a rich widow, and Bell are in love, but desire to

keep their engagement secret until Bell's daughter is married. Dorothy and father quarrel when he demands that she attend a week-end party at Mrs. Venn's home. In the meantime Bell gives Ralph a letter to deliver which advises Bell's agents to sell three thousand shares of a certain stock. He meets with Dorothy and forgets his important errand until the stock exchange has closed. Bell confesses that he neglected to reach the stock exchange in time and expects to be discharged. Bell laughingly tells him that the failure to deliver the note netted him \$40,000, as the stock had gone up. Bell explodes when Ralph says that he wants to marry the daughter and raves until Mrs. Venn walks in and gives their own love affair away. Dorothy is with her and congratulations follow.

BIOGRAPH.

"LOVE'S RESCUE (Aug. 2).—Roberta Winthrop and her father are at their country residence when Mr. Winthrop decides to advertise for a secretary. A gang of crooks sees the advertisement, know Winthrop has money, and determine to take advantage of the opening. One of the gang is detailed to apply for the position, and Winthrop appoints him secretary. But he fails in love with Roberta, and he is off the robbery until a sharp letter from the gang reminds him that he had better get busy. That afternoon Mr. Winthrop goes to the country club, and the crook robs the safe. He is surprised by the housekeeper. He locks her in a closet and tries to smother her calling him. Roberta has gone to her favorite spot—the top of a cliff. From this lookout she spies him hurrying to town with her father's bag and looks up in time to see her lose her balance and fall from the cliff. Forgetting his original purpose, he picks her up and carries her home, releases the housekeeper, and runs for a doctor. During his absence the housekeeper finds the wallet containing the money, but she does not replace the money in the safe. Roberta recovers, and the crook, regenerated by love, is accepted as her lover.

"JANE EYRE (Special—Three Parts—Aug. 4).—Rochester, a young Englishman, touring the West Indies, meets the Mason, a beautiful girl, in Spanish Town, Jamaica. The courtship ends speedily in marriage. After the wedding Rochester makes the horrible discovery that his bride's mother is demented; and later, by chance, her brother learns that she has inherited the estate. Rochester, crushed by the revelation, brings his unfortunate wife to England and establishes her in his ancestral home, under care of a nurse who secretly indulges in drink. He has a young ward, Adele, for whom he engages a governess—Jane Eyre. Rochester falls in love with Jane and asks her to be his wife. Learning from his lawyer that English law does not recognize his wife's insanity as ground for divorce, he resolves to keep her existence a secret and to marry Jane, trusting to the future for justification. But fate, in the person of Jane's cousin, intervenes and the ceremony is interrupted. Rochester endeavors to justify himself, but Jane will not hear him and determines to go out of his life. Shortly after she has left the house, Bertha contrives to bind the nurse and, with a candle, sets fire to the house. Rochester saves Adele and the nurse, but is himself overcome and rescued by his groom. The

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fire blinds him. Horatio, with a moniacal scream plunges from the roof of the blazing building and is killed. Jane learns of the tragedy and, returning filled with pity for Rochester, brings him the consolation he needs.

THE PIXER (Aug. 5).—The lonely girl had no beau, and it seemed as though her life was dedicated to patching up the quarrels and little differences between her friends. Did the maid quarrel with her sweetheart, the Pixie soon smoothed the way to reconciliation. Little children would fall out at play, refusing their nurse's good offices as mediator; but the Pixie knew how to adjust matters. Then Marie Hill went asking Edith to mend the quarrel with her sweetheart, Jack. The Pixie, however, thought this a bit too much. In a polite note she informed Marie that she was done with mending other people's affairs, and would somehow find a sweetheart of her own to quarrel with. Romance fluttered his wings as Edith walked down the street. A footpad snatched her purse; enter a brave cavalier who duly rescued the lady, then offered to escort her home. At last she had a beau! But when they came to the house Marie Hill was waiting. The maid had forgotten to give her the note. The handsome stranger and Marie looked at each other and rushed into each other's arms. Edith was too good-looking for Marie to take undue risks of losing Jack merely on account of a little tiff. So the Pixie did not get a sweetheart after all. But later—who knows?

HER MOTHER'S OATH (Aug. 6)—Biograph Re-lease No. 91.—"May God strike my mother blind if I ever speak to that man again!" This relentless prayer the girl repeated when the infuriated woman had her choice between home and lover. All her life the girl had been dominated, her only consolation the rigid teachings of the church. Then love had come in the guise of a handsome actor traveling with a medicine show. She obeyed her mother then, but finally love triumphed, and she ran away with her sweetheart. Her mother, refusing fanatically to hear the letter which the girl sent back to the preacher, dropped a kerosene lamp and was killed by the explosion. Later she felt the clutch of poverty. By accident she came near falling into an open well. The freak of chance suggested a way out of her misery of body and soul. Just as she was about to execute her grim purpose, the runaways reached her side. Perhaps because she had been so close to death, she suddenly saw, with inward eyes, life in its true colors. Love had triumphed.

FREDERICK HOLMES' WARD (Aug. 7).—Ready to start on a yachting trip, Frederick Holmes, a wealthy bachelor, is perturbed by the receipt of a letter informing him that Alice Down, a young girl whom he has never seen, has been entrusted to his care. Unwilling to postpone his trip, he arranges for her to be kept to take care of Alice during his absence, and joins his friends. Alice, becoming lonely for her guardian, goes home occasionally. Following her to the house, he overhears her playing a delightful melody on the piano. At a second meeting, on the beach, he introduces himself. She flies in panic, and abruptly terminating her visit, returns home. Alice, hearing him arrive, sits down to the piano and plays the air he knows. In the flood of recollection thus aroused, their meeting is charmingly effected; and Holmes realizes that he has found, not a ward, but a wife.

SELIG.

THE SMOLDERING (Special—Two Parts—July 12).—Rachel St. John, aged and haggard, is the victim of drugs. Gerald Strathmore, who does not know that he is the adopted son of Dr. and Mrs. Strathmore, is happy in his luxurious home. He loves Dorothy Vincent, Dorothy's mother, however, favors Homer, as her daughter's choice. Mrs. Vincent, receiving anonymous note, stating: "Before the wedding of your daughter Dorothy to Gerald Strathmore, would it not be well to discover the social status of this adopted son—a little secret that has been well guarded?" The crafty Homer is pleased at the reception which this note receives at the hands of Mrs. Vincent.

Mrs. Vincent informs Mrs. Strathmore that it will be necessary that Gerald's real mother reveal herself and meet his fiancee and friends at Dorothy's pre-nuptial party. In the tenement room Rachel's mind reverts back to the time when she told Mrs. Strathmore that she was going away alone to fight the battle, and that if she failed, Gerald must never know the memory of her little boy returns, she is unable to stand the loneliness longer and she calls at Dr. Strathmore's office demanding to see her son again. The doctor hides Rachel behind a screen and there she views her son who is ignorant of her presence. Dr. and Mrs. Strathmore tell Rachel that she must not sacrifice her boy's

future and they urge her to leave the city before Mrs. Vincent knows of her identity.

When Gerald calls at the Vincent home, Mrs. Vincent speaks to him coldly. She says: "It is my duty to tell you that you are only an adopted son. We must know the real parentage of the man whom Dorothy marries." When Gerald appeals to Dr. Strathmore he is told that he is not the doctor's son. When Mrs. Strathmore calls upon Mrs. Vincent, she is handed a note, which reads: "Gerald's mother accepts your kind invitation to be present at the pre-nuptial feast." Mrs. Vincent, however, is swift to recognize herself and hands back the note. When Dr. Strathmore seeks Rachel in her tenement, he discovers that she has disappeared. On the night of Dorothy's party, Rachel appears in a splendid evening gown. Again she is the lady of affairs. She passes the bottle from the oral of the evening with sheer will power and intense desire to save Gerald's name and position. Every hour without the drug is swiftly shortening Rachel's life, but she makes the sacrifice. Rachel returns to her tenement. Weak and frail from the drug, yet she dashes the bottle from her and as crated fancies seize her brain, she again sees Gerald. Then the spirits of Dorothy and Gerald appear and gate at her with love.

LIVES OF THE JUNGLE (Jungle Zoo—Wild Animal Picture—July 12).—John McLean, an African farmer, unconscious on his sick bed, is cared for by Annie, his daughter, who also has a brother, John. John is ill with a fever, but McLean is afflicted with the Blackwater fever, and they desert him. While Jean is playing with her brothers, she is told that her father is going to the Mission to get medicine.

Charles Holden is hunting near the McLean home. Annie penetrates the jungle enroute to the Mission, where she encounters a lion, but escapes. She becomes lost and is captured by natives. Lodja, the chief, is struck by Annie's beauty. Holden and his hunters enter the McLean home and find that McLean's fever has broken and that he has improved. Jean tells the hunters of his sister leaving for the Mission. They start in search for her, track her to the native village where she is rescued just in time from the clutches of the native chief.

THE HEART OF PARO (Jungle Zoo Wild Animal Picture—July 24).—Paro, a half-breed Indian, overcomes his house encounters Grace, the pretty daughter of James Lathrop, a mine owner. She is sorry for his condition and gives him a black pig. Dick Graham is a ne'er-do-well, who has been sheep raising in the

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low lands and lost his fortune. He loves Grace but her father tells her that she is betrothed to Lord Andrew, a wealthy land owner, and that she should have eyes hot for him.

Dick receives a letter from his father offering him a good position if he has learned the error of his way. Paro, the half-breed, has reformed and holds a position of trust at the mine. Dick proposes to Grace that she should marry him immediately. He robs the safe of the mine and they elope. Paro discovers Dick's crime, in gratitude for Grace's kindness to him, Paro confronting Dick, compels him to hand over the silver, and gives Dick his pay envelope. Dick and Grace escape, and Lathrop and Little meet shoot Paro, believing that he is the guilty man. They find a jet cross in Paro's clutched hand.

VITAGRAPH.

THE SERPENT'S TOOTH (Aug. 2).—Amateur dental operations, anaesthetics and the "Society of the Serpent's Tooth" all help Cutey to win his bride and effectually silence her Pa's objections to the match.

THE SCAR (Aug. 3).—In spite of the terrifying accumulation of evidence against him, John Morton, found guilty of murder in the first degree, was saved from the chair by a witness recognizing on the victim's hand a peculiar scar. This, in brief, is the story of Vitagraph's coming three-part feature, "The Scar." A remarkable tale in unfold of how a condemned criminal had tried to cover up his crime and fasten it on another. After a wonderfully emotional scene in the court room, the murderer is landed in a cell to await the time when he shall walk through the little green door, while the prisoner is freed and reunited with his loved ones.

THE REPENTANCE OF DR. BURN (Aug. 4).—A doctor's law and his wife's. The disregarding of this law results in the mother's death, but the child lives to claim a full and terrible retribution.

A DISCIPLE OF PLATO (Aug. 5).—The starting post fight with the chef's wife and is better story for it. After a very colorful and funny adventures, a tragedy is avoided by the poet confessing he was in love with the chef's cooking and not his wife.

DIMPLES AND THE RING (Aug. 6).—Hugh steals the cop Lillian worked so hard to win, but his ring gives him away. In result the cop back again and her dimples betray her. Both exclaim: "You hurglar!" then they go and get married.

PAT HOGAN, DECEASED (Aug. 7).—Wouldn't it make you sore if you were shipwrecked and suffered insupportable hardships, and returned to the old home, only to find your widow counting the insurance money and preparing to marry your faithless friend, who had faked up a report of your death. Pat busts up the show right then and there, proving he is anything but a dead one. Before he gets through, the plate looks as though a 42-centimeter had hit it. Faithless Mike gets left alone, for Kate, who saved him from a boat, scorns his love.

SELIG.

THE UNFINISHED PORTRAIT (Special—Two Parts—July 26).—William Evans, a business man, has a wife, Rose, a live and happy wife. He tries to surprise and please her husband, Rose for a portrait by Guy D'Arcy, a well-known artist. The firm who employs him, however, is tired because of trouble in the European French office and Evans is ordered to leave at once for London, England. He returns to his home at an unexpected hour. He calls for his wife but she cannot be found. He mounts the stairs. Mrs. Evans, sitting for the artist, hears the call and the approaching footsteps of her husband. She resolves to keep the fact that her portrait is being painted a secret, and is loath to spoil the surprise planned for her husband.

When Evans enters the room he finds his wife in the company of a stranger. He hears an explanation and it is not forthcoming. Jealousy seizes the husband and the happy home is broken up. Evans goes to Europe, and his wife endeavors to earn her own living. She lives in poverty. A country girl, coming to the city, has been painted a secret, and is loath to spoil the surprise planned for her husband. When Evans returns from Europe he is told his wife is dead. Too late he realizes what he has lost. He again encounters the artist, and is shown his wife's unfinished portrait. He orders the artist to seek a prototype of his wife. The artist encounters Rose Evans. He takes her to the studio to pose for the unfinished portrait. As she sits there her husband comes. He recognizes her and rushes to her side he is horrified to find that she has died. Privations have caused her life to suddenly end.

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THE CHILD, THE DOG AND THE VILLAIN (July 27).—John Temple, owner of the Eagle Mining Company, decides to close down the mine and posts a notification to that effect. Pedro Alvarez, foreman of the mine, kicks a tramp named Burns out of the saloon. He has noticed the notification posted by Temple and incites the miners to riot. Temple refuses to negotiate with them. Burns, the tramp, weak from hunger, falls exhausted in front of Temple's home, and is cared for by Mrs. Temple.

Alvarez and his gang overtake Temple in his office and leave to blow up the mine. Burns finds Temple bound and frees him. Temple's little girl has wandered away and is seized by a dog. Alvarez encounters the child and decides to kidnap her, but the dog saves the child. Temple telephones for the sheriff, who arrives just in time to capture the outlaws. The tramp is given a good position in the mines by Temple.

JIMMY (July 28).—Jimmy Hennessy, a keen witted lad of the slums, is trying manfully to fend the wolf from the door of his bed-ridden mother on the meagre wage of a messenger boy. Rose Hargreaves and Jack Peabody, a very likeable young couple, have had a sweetheart's quarrel. Rose decides to break her engagement to Jack. She summons a messenger to return Jack her ring. Jimmy, as a messenger boy, responds to the summons. He is a nature readily discerns the trouble existing between the estranged pair, and in his boyish frank manner and along lines of sympathy, he needs to re-unite the alienated couple. His methods of effecting this result are ingenious. He is successful, but not until a whole ambulance has made a life-cripple of the little messenger of peace.

THE ISLE OF CONTENT (Special—Three Parts—July 29).—Captain Spragot, blown out of his course, sights an enchanted island. He goes ashore and the island is his. He marks it on his chart. The Captain has promised his wife that this is to be his last voyage, but on his return the ship enters a harbor such a tempting offer that he signs a contract to make just one more trip. He so informs his wife and she is little more than aged five years, and there is a stormy scene between husband and wife. As the Captain leaves the house, John Western, a friend of his, tells him he is secretly in love with the Captain's wife and she tells him that she will give her answer to his plea the day after tomorrow. On the day of sailing Captain Spragot's wife parted with him to remain home. He refuses. Then it is that the wife agrees to leave with Western. Tomorrow overtakes the Captain on the deck of his ship and he returns home. Just as he arrives he meets his wife leaving with Western. Being his little daughter, Captain Spragot drives Western and the woman away. With his little daughter the Captain sets sail for his island. There he sends the boat on to her destination and decides to remain on the island forever. Jack, in the years that pass, becomes a beautiful girl. She discovers some diamonds buried in blue clay, but her father orders her to destroy them telling her they will bring her nothing but unhappiness. Ralph Ashton, a young society man, loses his inheritance and ships on a vessel as steward. He is a victim of shipwreck and is washed ashore on the island of Content. Jane, whose father has died, discovers the body of diamonds ashore. They live alone on the island for a year and learn to love each other.

One day in looking for an old coat, Ralph discovers the body of diamonds. He tells Jane she has been contented, but from now on his one desire is to escape with the wealth. He spends hours watching her. He becomes fascinated by the diamonds. Too late, Jane realizes that her father's words were partly true. Ralph reflects Jane. Then one day he discovers some diamonds and they are rescued by a passing ship. While Ralph is overjoyed and mingles with the officers, Jane, overboard, with a steel in the calendar, leaning over the stern, watches her beloved island disappear from view. The diamonds bring a small fortune to Jane and Ralph. They are now married. Jane cannot adjust herself to changed circumstances, and Ralph seeks for more congenial company. He becomes fascinated with Rossett Vao Nott. Jane overheard the woman and her husband planning to elope. Jane is urged to secure a divorce, but refuses. Jane plots with a sea captain in an endeavor to save her husband. One night Ralph is overcome by assailants and chloroformed. He is taken aboard ship where Jane is waiting. When he awakes, Ralph is kept drugged until the old island is reached where he is carried ashore and placed in the old hut. When Ralph recovers his consciousness he finds himself again on the island of Content. He seeks Jane; his face softens and he holds out his arms to her.

THE QUEST (Jungle—Two Wild Animal Pictures—July 31).—Chara, an Indian boy, and his father, Datta, a Rajah, mourn the loss of Sinda, Chara's mother. Chara is told that his mother has gone on a long journey and he

(Continued on page 880.)



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is puzzled why she did not take him along. Ksai, an envoy, brings word to Dasa that the province is in a grip of famine and that the people are desperate. Chars secures a pet elephant and tells the elephant: "We are going to find my mother." The elephant then disappears of his boy, institutes a search for him. Weeks later searchers tell Dasa that they could not find any trace of Chars. John Hammond, American Consul and his wife, Rose, see Chars being flogged. Hammond offers to buy the boy. Months later Chars has learned enough English to tell the Hammonds of his home and he outlines his adventures. Ksai, and Rose give Chars a letter saying: "When you are safe to your father's home send me back this ring so that I will know all is well." Months later she receives a letter from her containing the ring and a note written in a child's hand, which says: "With my heart's love—Chars."

KALEM.

MYSTERIES OF THE GRAND HOTEL (Installation No. 3, "The Secret Code"—Two Parts—Aug. 4).—Who was Mrs. Holden's assailant, and why was she drugged? Who was the man found bound and gagged in her apartment at the Grand Hotel. Francis and Jack Hilton, house detectives, are utterly unable to solve the mystery. Later that day, Francis and Hilton enter Mrs. Holden's room, find her absent, in search of clues. The two discover a push-button from which wires run to the floor above. Mrs. Holden returns unexpectedly and surprises the detectives. In spite of her remonstrances, Francis presses the button. Three sharp knocks come from above in reply. A few minutes later Manning enters the room and is made captive by the two sleuths.

Francis and Hilton allow Mrs. Holden and Manning their freedom after the latter promise to explain everything by midnight. At 11 o'clock the detective, waiting in Mrs. Holden's room, hears a shot upstairs. Hilton dashes out into the hall in time to capture a man of foreign appearance. Followed by Manning, Hilton brings his prisoner into Mrs. Holden's apartment. It appears that the foreigner is none other than Pasca, a foreign agent who has succeeded in stealing the U. S. Government's secret code, and topped this with an attempt to get the key to the code. Under the impression that Mrs. Holden had it, he drugged and overpowered Clinton, who was with her at the time. The two were agents of the Secret Service. Failing to obtain the key, Pasca, directly through Manning, who was also an agent, and thus brought about his own capture by Hilton. Capt. Bradshaw, an official of the Secret Service, arrives and confirms his agents' story. Pasca is placed under arrest.

THE MAKER OF DREAMS (Special—Three Parts—Broadway Favorites—Aug. 2).—It is Mrs. Merwin's desire that her son, Harold, marry Rena, an heiress. To this end she gives a week-end party in the heiress' honor. Harold, of a studious nature, finds himself unable to stand the chatter of the guests and strikes out towards the woods. Attracted by the music, Lorna approaches the mansion. Harold is amazed to see the girl break into a dance, beautiful in its wildness. Discovering her audience, Lorna flees. Harold overcomes the girl of the woods just as she reaches her cabin. In the days which follow, the two fall deeply in love with each other.

Mrs. Merwin is horrified when she discovers what has occurred. Meeting Lorna, she succeeds in making the girl believe that Harold's future absolutely demands that he marry Rena. Unaware of her interview with his mother, Harold is thunderstruck when Lorna breaks their engagement. Filled with rage, Harold makes Rena his bride. The shock drives Lorna insane. The ignorant settlers gradually come to regard her as a wild creature and finally, so, bears a remarkable resemblance to the father. The latter has never forgotten Lorna and when Neil announces his intention of marrying Joie, a poor girl, Harold endeavors to help the boy win Rena's consent.

Neil and Joie are going to the old Merwin mansion to spend their honeymoon. Lorna, a withered hag, sees Neil. Mistaking him for Harold, she frantically tells him that she has loved him all along. Neil, however, spurns her. With wild rage, Lorna later captures Joie and is about to kill her when she is rescued by her life in the nick of time. Harold and Rena flee to Neil to the mansion. Thus the old sweetheart again meets. It happens that she is the girl of the old woman and she dies in the arms of the man she loves.

THE HYPNOTIC MONKEY (Ham and Bud Comedy—Aug. 3).—After being chased all over the park by a policeman, Bud and Bud finally find a quiet spot and drop into slumber. Bud, however, awakens when Pasquale, his daughter and their monkey, come to them. Bud and Pasquale slide down to rest himself. Bud and Bud take a walk. Ham dreams that he and Bud see a hypnotist performing wonderful feats.

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Just at this time, Pasquale's monkey escapes from its master and wanders over to Ham. Waking up, Ham finds the animal staring at him. He had been. Sure that his dream has come true, Ham is heart broken. He vainly tries to turn the monkey back into a human. Pasquale's wife looks for his pet. Seeing the animal in Ham's possession, he tries to get it back. Ham, however, is willing to let it go. The monkey is dead. Just as the two men are about to engage in mortal combat, Rosa and Rod come tripping up. Ham sees the animal look at the woman. Rod lets his eyes wander to the monkey. His great grief melts into rage. Bud flees for his life, with Ham close behind. The former jumps into a rowboat and pulls from shore. Determined to catch Bud, Ham leaps into the lake and swims after his prey.

FOR HIGH STAKES (Special—Two Parts—Aug. 6).—Although Flint informs Lord Morcy that his daughter Marguerite shall marry none other than a hard-working American, the Rag (Ishtar) determines to follow his sweetheart to the United States. "American" Joe, a crook who seeks to escape to this country, meets Morcy. The remarkable resemblance he bears to the Englishman gives him a daring idea. Simms, a Scotland Yard detective on the cruise, tells him "American" Joe boarded the vessel and follows him. The crook shows himself away from Simms, seeing that Morcy mistakes him for his quarry. At the same time, the real crook, by bribing one of the stewards, obtains accommodations and succeeds in stealing some of the lord's clothes.

Upon the vessel's arrival at New York, "American" Joe, seeing a fortune within his grasp by kidnapping Marguerite, actually paints himself off as his titled double and entices the girl into a closed taxi. Not until she is in the rear of the gang of international crooks, of which her captor is a member, does she realize her predicament. At the same time, the members of Joe's band meet Lord Morcy at the pier. Mistaking him for the crook, they carry him away with them to their rendezvous. They learn of their error when confronted by the real crook and thrust the noblemen into the secret room in the ship's hold.

Driven frantic by his daughter's disappearance, Flint endeavors to locate her. Simms and the city police help him. "American" Joe foolishly ventures into the room where his victims are confined and is overpowered by Lord Morcy, who takes him from him. A dramatic rescue enables the noblemen and Marguerite to capture the rest of the band, one by one. By this time Flint and the police have trailed their quarry to the rendezvous. Prepared for the worst, they break into the house—to find Lord Morcy and Marguerite calmly guarding their prisoners. Convinced that the Englishman is made of the right metal, Flint consents to his marriage to Marguerite.

THE SUBSTITUTE FIREMAN (Episode No. 30, "Hazards of Heide"—Aug. 7).—A warm friendship springs up between Quirkly and Heide, when the fireman saves the girl. Heide's desire to be near Heide, Quirkly obtains a room in the house where the girl telegrapher boards. Badger, a crook, stopping in the same house, learns that Quirkly is in the habit of carrying his savings in a bag suspended from his neck. Quirkly, however, is so careless that Badger chloroforms the fireman and steals the money. Heide hears the noise of the struggle, but is too late to apprehend the thief.

A callboy appears bearing a message which orders Quirkly to take Freight No. 8 out at once. Knowing that it would mean the fireman's dismissal if he fails to report, Heide defiantly determines to take his place. Donning a suit, he goes to the engine house, where he finds the engine No. 8. Badger and his pal climb aboard the freight in their effort to escape with their ill-gotten gains. Heide, however, hanging over the top of the tender. Determined to bring about their capture, the girl waits until she knows that the engine is moving. She then jumps down, along the side of the tender until she confronts the crooks. The men promptly endeavor to throw the brave girl off the speeding train. Her shouts are heard, however, and the train crew comes to the rescue. Badger and his pal are subdued and placed under arrest.

MINA.

HE'S IN AGAIN (July 29).—Jerry, dozing on a park bench, dreams that he is in the act of blowing up with giant firecrackers and dynamite a reticent policeman, when he is awakened by the explosion of a firecracker placed under the bench by two mischievous boys. Sergeant Kelly and Officer Hadley, attracted at the time by the noise, arrest Jerry and start him off to the station. On the way they meet pretty Betty.

(Continued on page 884.)



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Detective Duck captures the butler and, disguising himself in the latter's place, reveals to Baffles the contents of the mysterious package. She then finds the other half of the torn letter. She joins the two parts together and discovers for her disgust and chagrin that its contents are a simple reference to the little pie receipt book.

LADY BAFFLES AND DETECTIVE DUCK (Episode No. 6, "Saved by a Scint"—Aug. 5).—Lady Baffles learns over the phone that the retired capitalist will not let Tom marry his daughter, Lillian. Baffles further bears that the irritated father proposes to marry her to a member of the nobility.

Her accomplice, the crook, is induced to disguise himself as a member of the English nobility and offer himself as a candidate for Lillian's hand. The old gent falls at once for the impostor. Lillian rebels, but did orders an immediate marriage.

Tom, broken hearted, gets wind of the situation. He goes to the famous detective, Duck, with his troubles. Duck sympathizes and gives Tom an instrument culled the "amello-graph," the properties of which send out such a strong scent that messages by its means can be sent from distant points, even penetrating the thickest steel with its small waves. Tom pockets the instrument. He is further advised to clope with Lillian. This strikes him as a great idea and he lays his plans.

But the eloping couple are caught and Tom is locked in a huge vault. Then the exasperated father sends for a minister to marry the supposed Lord to Lillian. Tom is, seemingly, up against it. While in this terrible stress he remembers the "amello-graph." He sends out S. O. S. calls for help.

Duck receives the desperate messages. He immediately disguises himself as a burglar and comes post-haste. He endeavors to open the safe. Baffles, in hiding, sees him. She thinks he is a burglar and, accordingly, aids him in this safe. Tom dashes out just as the wedding is about to take place. The situation is saved.

"AROUND THE CORNER" (Powers Drama—Aug. 7).—Montgomery Stagg, an adventurous and penniless young man, is in love with Margery Stone. He is preparing to call upon her one evening when her mother may break the engagement with him for the evening in favor of one Gibson, who makes a brilliant appearance in contrast with Stagg.

Stagg, angered at his sweetheart, decides to go in the direction the wind is blowing. He turns the first corner and finds a girl huddled on the steps, weeping. This he thinks will prove an adventure, so he greets the girl and later he learns how she, a village belle, made the acquaintance of a traveling salesman, their subsequent meetings finally terminating in her agreeing to draw all her funds out of the bank and meet him in the city, where they would be married.

Arriving in the city, he got possession of her funds and left her alone in the hotel, and, finding she was penniless, threw her out. She is just on the verge of committing suicide, when he comforts her and tells her he will take her to the hotel. Stagg is embarrassed when he finds he has no money, and as a last resort takes the girl to his room, making her comfortable, while he searches the night in the park.

Margery calls him up and finds a strange woman in his room. Next morning Stagg returns to his room in an angry mood. The girl meets him and comforts him, offering him a cup of coffee, which he refuses. Margery bawls in, sees them at the table and haughtily breaks her engagement with him, throwing Stagg's ring at him and leaving in a huff.

Stagg is in a quandary. He accuses the girl

of being the cause of his troubles and she breaks down and shows him a picture of the man who has wronged her. Stagg determines to win her back and goes to her and, finding her engaged with Gibson, just before she is to be proposed of marriage. He recognizes Gibson as the man who wronged her in the park and, getting the girl, denounces him for what he is, forcing him to leave the money.

VICTOR.

"MY TOMBOY GIRL" (Victor Two-Reel Comedy—Aug. 11). The Curate of the boarding school is in love with the madcap, much to the displeasure of the principal. While the girls are out playing, Harry, the madcap, and Rose, the lever, climbs over the wall, and whistles to Rose, who makes a dive for the wall. The ball which the principal strikes her to the ground. She is furious and throws the ball out of the picture, striking the curate who happens to be reading nearby. He picks up the ball, throws it and strikes Harry, who falls off the wall. In the meantime the principal has seen Harry and the ball, and sends him to the class room. The girls all rush into the room. Rose tells them to close the door and hold it, while she draws the teacher's picture.

The principal takes her out and locks her in the cellar. The girls that they see the Curate, who writes a note and throws it out of the window. It is found by the teacher, but, not showing how to read, he gives it to the Curate, who immediately sees that the note is for Harry. The Curate decides to save Rose and marry her himself. He plays a number of pranks on the teacher, and finally secures her and drag her to the room where she has locked Rose in. They leave the teacher bound and gagged, while they continue with the party. When they hear the usual whistling, Rose rushes out of the room. She and Harry and the Curate climbing up the ladder to the room where Rose is supposed to be. They get the girls, who are all in pajamas, into an automobile and drive off for the wedding. The Curate, in the meantime, has taken the bride, whom he thinks is Rose, to the sheriff's office. There he discovers it is the principal, and is about to be married, when Rose, Harry and all the girls, clad in pajamas, enter, and a double wedding takes place.

L-KO.

"IN THE CLAW OF THE LAW" (L-Ko Comedy—Aug. 11). Mr. Rawsbury was a sufferer from chronic jealousy, and when he was talking to the grocery boy, he went out to do liberally flirt with the girls. His first victim was a blonde young lady who was dining with her papa in a cafe. He made a bit all right, but decidedly did not with her papa.

In fact, he displeased her papa that the latter emptied several seltzer bottles into Mr. Rawsbury's map. Mr. Rawsbury followed them outside and knocked father's car out with a brick. Meanwhile Mrs. Rawsbury decided to go out and find herself, and she was just taking a coquetish nap when Mr. Rawsbury happened along.

He attempted to call his spouse to time for him, but she deliberately denied him and swore she had never seen him before in her life. The cop pinched him and he was brought before a Judge, whose front molars were strangely missing. The realization began to smite unpleasant spots on Mr. Rawsbury's spine that this selfsame Judge was the very gentleman whose teeth he had involuntarily extracted. He also realized that his prospects for spending many years in the corner were not bright.

The Judge reached for the penalty book and started to hunt out the maximum bad news. Mr. Rawsbury's wife, at the moment, stood up and let the Judge give her the once over. He

recognized in her a lady with whom he had had a platonic friendship.

As platonic friendships are hard for Judge reputations, and are also frequently based upon by unsympathetic citizens, the Judge thought it wiser to let Mr. Rawsbury off. The incident was so arranged that the Judge's call from the court room. The Judge likewise made a mental note not to form any further friendships, platonic or otherwise.

BISON.

"GENE OF THE NORTHLAND" (Bison Two-Reel Drama—Aug. 7).—Jeanne La Roche lives alone with her brother in the great Northwestern country. Jacques is a ne'er do well and is fallen under the suspicion of the mounted police. Two of whom are dispatched to arrest him in robbery. The stolen goods are found in his home. Jeanne is too young to be left in their hourly cabin, so she is taken to the Post, where the wife of the proprietor welcomes her and gives her a home.

Several years later, Donald McLean wins her for his wife. Meantime Jacques escapes from prison, eludes his pursuers and takes refuge in McLean's home. Recognizing him, Jeanne takes him until she has gotten rid of the police, then carries food and drink and an exchange of letters to him and his him an affectionate farewell.

McLean, upon returning, sees his wife in such a state of mind. He shoots at her, killing him for dead; locks his wife in the cabin and proceeds to the tavern to drown jealousy in drink. Meanwhile Jacques, recovered from his unconsciousness, staggers off. Jeanne, angered by the unreasoning anger of her husband, disguises herself as an old suit of his, steals out through the window, discovers her brother has gone and follows his footsteps.

McLean, returning, finds both gone, apparently together, and starts after them. Jacques is taken care of by a friendly Indian and Jeanne, outwore and weary, finds refuge in the home of Cox.

Mrs. Cox is touched by her story and has Jeanne stay in her attic, where Cox, seeing the affection displayed by his wife toward a strange man, shoots and wounds the girl. Explanations follow and Jeanne is given a home with them.

Fully recovered, Jacques, with much money from the Indians, tracks the north-bound returns to see his sister, only to find her gone.

He makes his way to the tavern, where a poker game is in progress. He loses his money and is followed and murdered by a half-breed. Suspicion falls on McLean. He is arrested and taken to police headquarters. Meantime the half-breed, wrongly punished by the authorities, which proved fatal to Jacques, staggers to the home of Cox, confesses his crime, and tells of the arrest of McLean.

She arrives in time to save him and all ends happily.

LAEMMLE.

"THE SOURCE OF HAPPINESS" (Laemmle Drama—Aug. 8).—Jonathan Rodd, a wealthy old widower, has a son, Frederick, who has become entangled with an adventuress, Ogra, who is forcing him to financial ruin. The old man strives to break up the infatuation, but for the time being fails to do so.

Ruth Margate resides on a small farm with her invalid mother and baby sister, and, needing some money, she advertises for an old gentleman or lady as lodger. Jonathan reads the advertisement and, as he desires peace in his old age, he decides to visit the farm and take up his residence there.

He is so impressed with the virtue and charm of Ruth that he sends for his son in order to bring them together. After a heated interview

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with his inamorata, in which she tells him that if he cannot supply her with the money needed for his present, he decides to take his father's advice and goes to the farm, where he meets Ruth.

The adventure follows him and strives to win him back, but the old man is successful in separating them permanently, and after a series of incidents, succeeds in uniting the boy with the girl of his choice after everything ends happily.

REX.

"THE PROOF" (Rex Comedy-Aug. 31). Astorbill, Jones, Drew and Smith are smoking together at the club. A discussion as to whether an amateur thief could rob a house and get away with it arises. Astorbill says he could. Jones takes him up at once. Drew tells Smith of a private inquiry near by and they agree to have Astorbill rob it, he not knowing what manner of house he is to rob. It is agreed that he bring some proof to show he succeeded in his undertaking.

Astorbill gains entrance to the asylum. He hears queer noises, and on investigating hears that Bella is in distress. His gallantry is aroused. He gains entrance to her room to save her. He is rather disappointed in Bella's appearance, but chivalrously puts this aside and plans to rescue her. The lady's actions are not correct, however, and her screams awaken the household. The doctor, Molly and O'Toole come quickly in her rescue. The doctor mistakes Astorbill for one of his patients and severely lecturing O'Toole for letting him escape, orders him to put Astorbill in a cell.

Molly feels sorry for him. She thinks he looks hungry. She ransacks the ice-box and brings him up a tempting meal. She becomes interested in her handsome patient and soon sees a mistake has been made. Astorbill tells her his story and she agrees to help him escape. She is afraid of what the doctor will say when he finds him gone, so Astorbill persuades her to fly with him and so escape blame. The conspirators are waiting at the place agreed upon, but Astorbill brings in Molly, saying "she is the dearest treasure of the asylum." The others agree and Astorbill wins his bet. They all take glasses and toast Molly and Astorbill.

"BETTY'S BONDAGE" (Rex Two-Reel Drama—Aug. 8). Betty and Molly, sisters, are employed at the railroad station as waitresses. Molly has been married by her step-father to a brutal drunkard, Steve Morgan, while the mother of the two girls is married to Dan Morgan, who is also a slave to drink.

A theatrical troupe visits the eating house and Betty meets Burton Howard, a theater magnate. He is taken with her appearance, and giving her his card, invites her to visit him should she ever find herself on Broadway, in New York.

Martin Dane, who has just arrived in town to take a job as foreman at the Morrison Steel Works, admires Betty. He saves the girl's step-father from a drunken brawl and is invited to call that evening.

Betty, anticipating another marriage such as her sister's, does not encourage Dane. Molly's husband dies in a drunken stupor, and she, seeing that her sister is about to be forced into conditions like those under which she suffered, plans to use the money she had received from her husband's insurance policy to free her sister. Betty is thus enabled to run away just before she is to be married to Dane.

She goes to New York, where she calls on Burton Howard, who finally recognizes her and gives her a minor position in one of his companies. He encourages her to rise in her new profession, but Betty soon finds that his interest has strings to it.

Meanwhile the brutal husband of Mrs. Morgan has also died, and Martin Dane has taken the

poor woman to keep house for him in the cottage he had furnished in anticipation of his marriage to Betty. Molly shows him the letter she has received from Betty, realizing at last Martin's true worth and the mistake she and her sister have made in thinking otherwise.

Dane visits the city and becomes Betty's boarding house. Betty has been endeavoring to stop Howard's advances with the excuse of not having fitting women to accompany him to cafes. He has bought her a fine gown and now insists that she spend the evening with him. Dane gains admittance to Betty's room before she arrives home and conceals himself. When she arrives home she is surprised when confronted by the man she promised to marry and later deserted. She at first refuses to return with him as his wife, repelled by the sordidness she imagines will follow.

Howard calls in his taxi to take her out. He is admitted to Betty's room and the two men come face to face.

BIG U.

"OUT OF THE FLAMES" (Big U Two-Reel Modern Drama—Aug. 5). Gary is friend of the Justice family and is paying attention to Elaine. At the factory which he owns Gary is informed that the elevator is unsafe and liable to fall unless new beams are placed to support the wheels and cables. Having no money, Gary notifies Justice and the latter comes to inspect the factory before he goes on a loan. During his trip through the building Justice falls down a stair when the railing gives way and is badly hurt.

Arnold Becker, a student in his last year at medical college, is passing. He accompanies Justice home. Later a friendship springs up between him and Elaine. Justice partially recovers and sends Gary several thousand dollars to make repairs at the factory. About this time Justice receives word that wheat has slumped and left him bankrupt. The shock kills him. Elaine and Becker become engaged. His savings are running low and he plans to marry Elaine for her money to make his term at college easier. The day that Gary takes a new beam to the factory, finds that Justice died insolvent. When Elaine and Becker return from the church wedding, Nash is waiting and tells them the news. Becker is disappointed, but conceals it as best he can, and he and Elaine move to a small apartment. Their plans run into the wall when Gary finds that Becker is unable to pay his tuition at the college. Elaine secretly secures work in the shirt factory, not even Gary knowing that she is working there. At night she barely gets home before Becker does and he upbraids her for not having the meal duty. Becker begins paying attention to Leona Page, a friend of Elaine's whom he met at the wedding. Leona, in love with him, urges him to leave Elaine and go with her. Finally Becker decides upon this course.

A terrific fire has broken out in the factory. Elaine assists in quelling the panic, but in spite of this number of girls are injured and burned in jumping from the windows. Elaine is rescued, but is also badly injured. Gary, in trying to save Elaine, meets death when he attempts to slide down hand over hand on the elevator cable. The beams break under the fire and strain and he is crushed under their weight at the bottom of the shaft. Elaine begs to be taken home, and as Becker is packing to leave she is carried in by the ambulance attendants. During all this time Becker has had no suspicion that Elaine was working.

Now, with almost her last strength, she tells him of the money that she has saved to pay his tuition in order that he may be eligible to take the examination to which she has agreed to practice. Becker, astounded, finds the money and realizes that she has been working at the shirt factory. Her recovery is assured and they are united again.

(Continued on page 892.)

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CLEVELAND

NESTOR.

"LITTLE EGYPT MALONE" (Nestor Comedy—Aug. 6). Lee and Eddie are college chums, and each is in love with the other's sister. Their fathers are business partners.

A college party winds up with a lively poker game. Lee loses all, and, borrowing as much as possible from Eddie, loses what he has. At the end the boys are both dead broke. Eddie writes his father saying they had their pockets picked while at a revival meeting. The fathers see through their excuses and wire back that in their younger days they could make up their own stories that of no moment, for they either go to work or walk. The two girls happening into the offices of their fathers, learn of the boys' plight, and, feeling sorry for them, they set up a scheme to raise the necessary money to enable them to return home.

The boys answer the ed. of an advertiser, but they are not satisfactory. They see where a show tent and banners are offered for sale, being formerly used by a dancer called "Little Egypt," who offered the "Silver Dance" to the public. The boys scheme to buy the outfit. Eddie suggests that Lee make up as Little Egypt, and he himself will act as speller in front of the tent. He finally persuades Lee to act the part and they get an old Turkish bar dealer to show upon a road instrument to make the deception more realistic and give the show the proper atmosphere.

Eddie has trouble handling the money which rolls in at the box office, and the boys see their way clear at last. The women in the neighborhood of the show, however, rise in righteous indignation and decide to run the show out of the place, so they have their husbands to themselves. Fleeing in at the dressing tent they discover Little Egypt is really a man, and, waiting until the next show, they unmask the unhappy dancer, and Lee and Eddie flee for safety from the angry crowd.

In the meantime, the girls have set out by train to take the money which they have gotten to the boys in the college town. The fathers, missing the train, follow them by automobile.

The girls learn from the janitor where the boys have gone and set out to find them. They are shocked to see Lee and Eddie running down the street pursued by the angry mob. Lee, in the costume of an Egyptian dancer.

The boys tell the girls they cannot wait to talk to them and run on. Later they pass their fathers, who have a hearty laugh when they learn the truth. The boys reach home safely.

JOKER.

"THEIR REWITCHED ELOPEMENT" (Joker Comedy—Aug. 7). The pretty Queen of the Fairies comes to grief. She steps into an ugly bear trap in the woods.

On the old farm, Tom, the son of a neighboring farmer, is having his troubles in his wooing of Sally. Her father cannot "see" Tom.

Poor Tom wanders off into the woods. He hears the distressful cries of the Queen of the Fairies, who still is held by the trap. Tom effects her release and the grateful Fairy bestows on him the magic whistle. "It is a note of stress this whistle will bring me to your aid," she tells him.

Tom's longing for Sally takes him back to the farm. From a place of concealment he witnesses her father's attempts to make her accept the attentions of a rich old codger.

Sally, in a mighty indignant frame of mind, escapes and bumps into Tom. The young couple decide then and there to marry, and the father, who is married. But the chagrined Silas sees them going and calls the attention of Sally's father, who, infuriated, sends out a line of his frightened lovers are nearly caught when Tom thinks of his magic whistle. He loses no time in blowing it. The Queen of the Fairies hears the distress signal, her magic pool she sees a vision of his predicament. She quickly transports herself to the scene of the trouble and arrives just in the nick of time.

She takes the lovers to her pool in the mountains and allows them to watch the visions in the pool which clearly reflect the dire distress of Dad and Silas. Finally they see the thoroughly frightened pair fall into the bear trap and become firmly caught.

UNIVERSAL.

ANIMATED WEEKLY, No. 176 (July 21).—Destructive Blown Up—50,000,000, see mimic war craft blotting out of existence in a dash against battleship. —San Francisco, Cal.

Above the Clouds—Mountain climbers dare of snow and ice to reach top of 11,225-foot peak. —Hood, Oregon.

Fatal \$100,000 Cyclone—Train blown from track and many villages destroyed in storm that killed scores. —St. Charles, Mo.

Up to Their Eyes—New-borns gorge themselves with pie and watermelon at laughable aquatic contest that ends in fight for prize.—Cleveland, Ohio.

Gas Geyser Colne Riches—Giant gusher pours wealth from earth with vigor that blows away huge timbers before terrific flow is capped.—McKeesport, Pa.

Free Watery Fun—Youngsters waiting for opening and enjoying public baths on hot afternoon.—New York City.

Uplifting Lincoln Shaft—Thronos bow reverently as Lieutenant-Governor draws flag from monument.—Long Beach, Cal.

Daring Aquatic Sport—Narrow plank towed by high-speed motor boat serves as ship to introduce new sport on the Mississippi.—St. Louis, Mo.

Head-On Collision—Giant engines speed to destruction to thrill throngs of spectators who watch race in safety.—Oakland, Cal.

Harry Thaw Free—Cheering crowds acclaim winning by millionaire of 8-year prison freedom that cost \$750,000.—New York City.

Warship Makes Port—"Conde," swift French sea terror, quits sea scouting to take aboard coal and food. Nassau, Bahamas. Sub-title: The aeroplane guns.

Taps for Air Hero—Aviation Lieutenant Warfield, who single-handed, destroyed Zeppelin and won Victoria Cross, laid to rest at Brompton Cemetery.—London, England.

Cartoons by the world-famous caricaturist Hy. Mayer of Chicago, and many other live and interesting events.

UNIVERSAL SPECIAL FEATURE.

"THE BROKEN COIN" ("Between Two Fires"—Two Reels—Seventh installment—Released Week August 21).—Kitty, looking into the muzzle of the gun held by the man's hand, tries to see whose hand it is, but as she makes a move toward the curtain she is told in a masked masculine voice to hand over the coins or take the consequences.

Kitty, realizing the uselessness of trying to avoid giving up the coins, is about to hand them over when she feels something near her, and, turning her head, comes face to face with another hand holding another gun. Another masculine voice demands the coins, and Kitty, appreciating the situation, smiles and places into each hand a half of the coin.

Kitty watches with interest the proceedings, anxious to find out who the three gunmen are, and is much surprised to see the man Sachio has first sent there for the coin come from the curtain. It is the second voice to ask for the coin. The two men step forth and Kitty nods that the third man is her friend Roleus. They all three wait for the first voice to appear, but as he still stands with his hands showing through the curtains, they all make a start for him and are stopped by hearing some one enter through the door. The hall turning, comes face to face with Frederick, who smiles and asks in a very pleasant voice what they are doing there. Kitty stoops to

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pick up the coins as the man—Frederick, Roleau and Sachio—stand glaring at one another.

Returning to Kitty: She feels herself lifted bodily and carried. She awakes in a small, dingy room in a strange place.

Kitty tries to laugh, but finds herself too weak even for that. In the meantime, Roleau tries and fails to free of Kitty and her captor.

Kitty's abductor had half an hour's start on Roleau, which enabled him to get Kitty out of the room before Roleau could follow them. After some very hard work Roleau at last gets on the trail of Kitty's abductors.

In the meantime Kitty gets a little more strength and tries to get her bearings in this strange place. As she is wandering around the room she feels something strike her on the head. Turning and picking it up, she finds it is a note wrapped around a small stone. Reading it, Kitty finds it is not signed and reads as follows:

"Better write a fake story for your paper and return to America. Give up the coins and you will gain your freedom; refuse and you will fare badly. If you consent please something while in the window."

Kitty thinks it is only a ruse to get her coin, until she looks in her waist and finds it is gone.

On the roof, he has succeeded in getting Kitty's attention. He tells her he will drop her a rope and asks her to tie the bars while he pulls upon the rope. Hearing the faint call of the rope, Kitty realizes they must have caught Roleau. Thinking quickly, Kitty fastens the rope to a large screw in the door, and, throwing the other end out the window, starts to slide down.

On the roof, Roleau throws one man off and is seized by Sachio and his men and taken below, just as Kitty is starting down from the roof.

Sachio's men hides in the street, watching Kitty climb down the rope, and when she reaches the street and starts away confidently, thinking herself safe, the men rushed upon her and takes her back into the house.

Roleau, a prisoner in a small room, tries to loosen the ropes which bind him. Working hard, he succeeds in loosening them a bit. Kitty succeeds in picking the lock, and being sure there is no one listening in the room Sachio came from, thanks her and she is about free and swings the door open, when she comes face to face with a lion and lioness. She gets the door closed just as the lion makes a spring for her. Leaning against the door, nearly dead with fright, she turns toward the other room as Sachio comes into the room, with a smile on his face.

(End of seventh installment.)

BROADWAY UNIVERSAL FEATURE.

"THE SCARLET SIN" (Broadway Universal Feature—Aug. 21)—The story opens in the interior of a fashionable New York church. In the pulpit stand Eric Norton. The congregation is bored. Among them are Cecelia, Eric's wife, beautiful woman, and Richard Allan, their wealthy bachelor neighbor. In the farthest corner of the church sits old white haired man, Doc White, once the boyhood chum of Eric's father. Eric later receives a letter from Bombay, India, telling him of the death of his old college friend and of the little girl, Eda, who has been left to his care.

His uncle for Eda and she comes to his home, bringing sunshine with her. She becomes devoted to Eric's infant son. In the mining town a great fiery miner is arguing with his men to stop their work on account of the fire-damp in the mines. To rouse them further he points to a flaming victim who is carried past.

Eric receives an appeal from Doc White to

come and lead them out of their misery. Alone in his study, he fights the battle out. In the long mirror he sees three visions. One is of himself at the altar of a fashionable church. The other is the dirty road of a mining town, where he stands preaching. He is scoffed and jeered at. Eric turns from this vision with a shudder. Then it slowly fades into the figure of Christ guiding his lambs along the rocky mountain waste. Eric realizes his duty from these visions and decides to give up all his wealth and fame and devote himself to the mines.

Cecelia is infuriated at his decision. She tells Richard, and he consoles her, telling her that he will be always near her. Later we see them in their new home, a plain little cottage in the mining town. As Eric endeavors to preach to the miners and help them he is abused and scoffed at. He meets The Brute, who is drunk. As time goes on, through Eric's influence with the mine owner, the mines are opened and prosperity reigns once more. The Brute, incensed and enraged by his defeat, determines upon revenge. Cecelia, unable to bear the life longer, writes to Richard to come for her Friday night at midnight, and she will fly with him. Friday night comes. The miners are aglow with lights and in Eric's library he sits reading to Eda and Doc White, while upstairs Cecelia packs her grips and waits for the midnight hour.

Suddenly over the quiet of the village a deep rumbling sound is heard, and as the explosion of the mine occurs, The Brute, who has achieved his revenge, is caught in his own trap.

Returning home from the disaster, Eric is stunned at the night of death and loss for humanity. Cecelia hysterically tells him that she can live in the mining village no longer, and that Richard is her only way out. He tells her of his love for Cecelia and Eric faces him like an infuriated animal. "Take her. If you ever betray her trust then you shall answer to me with your life."

One night they visit Doc White's leaving the child in the care of the housekeeper. In the living room below the nursery the window curtains blow against the lighted gas jet, and catch the flame. Soon the room is a mass of flames, and the housekeeper, rushing down the stairs, upon seeing the flames, runs from the house hysterically. As Eric and Eda and Doc White come on the scene Cecelia staggers out with the child in her arms. She places it in Eda's arms and then falls senseless to the ground. She is dying, and faintly rasps out the story of her betrayal and Richard's desertion in Paris.

Mutual Film Corp. THANHOUSER.

WHEN THE FLEET SAILED (Two Reels—Aug. 3)—The fleet vessels of Uncle Sam's Navy were lying in the harbor in New York. Among the officers who welcomed the change was Lieut. Harry Barton of the Sagamore, for "the sweetest girl in the world" lived in Manhattan. They had been engaged for some time, and planned to get married soon. At a reception one evening the officer and his fiancée met a young woman and a few days later his fiancée came aboard accompanied by the other girl. While he was showing them about the Lieutenant received a summons from

(Continued on page 896.)

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MOVING PICTURE WORLD: Flawless photography makes every scene a delight to the eye. Audiences will like Rupert Hughes' wholesome story. Renee Kelly is the very fresh and engaging star, and she appears equally to advantage as the center of attraction at elaborate social functions, or in the simple garb of a rural maid. There is a charm and a spontaneity about the playing of Miss Kelly that is of particular value in a role of this type.

TELEGRAPH: The new company which made this picture should be congratulated upon achieving a degree of success not often obtained by more pretentious organizations. A cast of good comedians is a rare thing, and each actor in this picture has made his part stand out. The photography deserves special mention.



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VARIETY: The Mirograph Corporation has every reason to feel mighty proud of this picture from an acting and photographic standpoint. Miss Kelly is a charming actress. The realism of the outdoor pastoral is so close to photographic perfection one would not think of comparisons.

DRAMATIC MIRROR: Too much commendation cannot be given for the able manner in which the first production of this new company has been handled, and if they live up to the standard of this picture they will rapidly attain an enviable position in filmdom. Throughout the offering was an example of what skillful direction can do in transferring the written word to the screen, and when this is backed up with photography so clear and distinct that it causes favorable comment, and able, consistent acting, a successful picture is bound to result.

MOTION PICTURE NEWS: Photographically the subject is not to be criticized, as every scene is clear and well defined. In regard to the selection of correct and telling types they could hardly have done better. From the principals down to the various incidental characters the casting has been exceedingly well done. When the neglect of minor characters often mars it immeasurably one wonders why all producers do not take the care in such matters that the producers of this feature have done.

CORPORATION

NEW YORK CITY

H. J. STREYCKMANS, Technical Director



the admiral, and went to his cabin. There he was told that the visitor was suspected of being a foreign spy. The admiral closed the interview by warning his subordinate to be watchful, and sent him back to his friends. The lieutenant performed his duty so well that he aroused the jealousy of his fiancée.

The suggestion was made by one high in authority that the lieutenant ostensibly resign, so it was expected that the supposed spy would try to use him in his plot, whatever it might be. The lieutenant consented, and the other officers believed he had quit the navy under a cloud. It was a bitter time for the lieutenant, for he was unable to resign.

The sagacity of his superiors was soon manifest; however, for the woman under suspicion made much of the lieutenant and enrolled him in her band. The plot contemplated the destruction of several of the largest battleships, by launching floating mines against them as they lay in a harbor on the New England coast. These mines were to be taken upon a yacht, and the lieutenant had got so far into the confidence of the conspirators that they made him the captain of their craft. He sent full details to the admiral by wireless and sailed with the vessel, determined to guide her to the warships waiting to capture the boat and the conspirators.

Before he sailed he sent word to his sweetheart, asking her to reserve judgement for a few days. Just as she was reading this note one of the conspirators was arrested. The man who had been in love with the woman spy, but he had been made jealous. He gloatingly told her her faithless lover was the only conspirator, determined upon revenge, had placed dynamite in the coal bunkers of the yacht, and she would blow up.

The girl rushed down to the landing, hoping to head off the yacht before she got away, but was too late. Stammering there in confusion, hoping to the last, she rushed to a launch nearby. In the water, clinging to a spar, she found her sweetheart.

THE GAME (Aug. 1).—Sickness had come to the young widow and deprived her of health and the position which meant support for herself and her little child. Despair gripped her as she realized that she would have to live up the little room in the boarding house which had been home to her and the child. She was penniless and did not know what to do. The door opened softly and a woman stepped into the room. She was shrewdly dressed and lived with her husband in a handsome suite in the boarding house. None of the other boarders knew the husband's occupation, but he talked grandly of "winning in the Street," so they classed him as "a Wall Street man," and envied him accordingly. The visitor told the despairing widow in her arms and soon had the whole story.

The well dressed woman gave the destitute widow a loan, which was gratefully accepted. When the woman and her husband were alone they could take the child out far short walks the widow gladly consented. The well dressed pair were in reality well dressed and skilful thieves, and their motive in befriending the widow was merely to secure possession of the child and use her in their schemes. A frequent caller upon the lawbreakers, a man whose reputation seemed as bad as their own, feared of their plan and asked the widow of the peril of her child. At first she refused to believe that her benefactors could be guilty of such acts, but her new friend soon proved his charges and then surprised them all by revealing himself as a detective and piecing the man and woman under arrest.

The detective decided that the widow was altogether too young and lacking in knowledge at the world to be used as a tool. He thought the girl had grown to care for the man whom she once thought "a crook," in course of time the little child got a father well qualified in every way to see that never again should she be made a victim of unscrupulous people who were "playing the game."

BRONCHO.

THE GOLDEN TRAIL (Two reels—August 4).—Johnny Firth is a young prize fighter who, because of wine, women and play, is knocked out. He leaves for the West with his mother, who is broke, because of Johnny's defeat. They arrive in Arizona and Johnny beats up a big bully there named Macon, because he has stolen from an old character called Nutty like, his bag of angus. Nutty like introduces the two men to his daughter and makes them his partners in a gold mine he has discovered in the desert. Macon trails them and there is a big fight at the mine, also in the interior. The clerk finds the claim and he arrives in the nick of time to subdue the claim jumper. Later the young prize fighter and his girl go to the prize promotion by Nutty like and the two are promoted. He tells the girl to remember that with Johnny's money he will never have to fight again and that love has conquered him.

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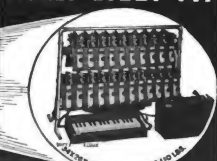
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RELIANCE.

THE PRETENDER (Part Two—July 24).—Jerry Livingstone, a wealthy recluse, dies, leaving his son, Hiram, his sole heir. The son and a considerable fortune, with the provision of an additional larger sum if he marries the old man's ward, Miss Winifred Gale. On hearing of his father's death, Hiram flies to Australia, and this, Winifred waits young Livingstone, who will not be a party to a marriage of convenience. Upon consultation with his lawyer, Livingstone decides that his late father's cautious business in Australia is on the verge of being ruined by unscrupulous managers. He decides to go to Australia at once, with the Rogers, a scintillating crook, reads the accounts of Livingstone's strange life and noting that the young heir intends to leave for Australia, formulates a daring plan.

Livingstone boards the steamer, also Rogers and his accomplice, Errol Eccles. Rogers represents himself as a doctor traveling for pleasure. He makes the acquaintance of Livingstone and when they reach the South Seas pushes him overboard, having first stolen his keys. Rogers installs Eccles in Livingstone's cabin, pretending that Livingstone is ill, and that he is attending him. Arrived at Australia, Rogers is successful in getting Eccles ashore in Livingstone's place. Rogers has familiarized himself with Livingstone's mission from study of documents in his trunk. He presents himself to Livingstone, who is in the hands of Rogers, stone, and his identity is never questioned. Meanwhile the real Livingstone was not drowned, but swam a long distance and was picked up by a couple of South Sea Islanders in their canoe. They tattooed him and made him a slave. Five years of the most harrowing savages completely transforms Livingstone.

The impostor remains in Australia four years before he returns to America. He has raised a beard and otherwise alters himself through outdoor life. He disposes of the Australian interests and returns to America, where he establishes himself in Livingstone's home. Coveting the additional fortune which Livingstone was to receive if he married Winifred, Rogers pays her a visit. The instinctive hates Rogers and rejects his proposal. Livingstone is rescued from the island by traders. He returns to America. When he learns that the impostor, Rogers, has taken possession of his property, the real Livingstone asserts himself but is thrown from the impostor's grasp. Drawn by curiosity, Livingstone goes to Winifred's home. He arrives on the night when the impostor is pleading with her to marry him. When she refuses, the impostor attempts to force his attentions, but Livingstone, seeing this through the smoke of his eyes and overpowers Rogers. This awakens the girl in Winifred, and she falls in love with Livingstone, her true husband. Livingstone brings suit to displace the impostor. Eccles, Rogers' accomplice, sees in the trust an opportunity to blackmail Rogers, thus extracts considerable money. Livingstone is unable to present conclusive evidence to establish his identity, and he goes back to Winifred, loving him for himself, becomes his wife. The impostor, enured by Eccles' demands for hush money, lays a trap to kill him, but the accomplice escapes and out of revenge goes to Livingstone with an agreement to expose the impostor. The court hears the evidence and Rogers is convicted of criminal conspiracy and sent to prison. Livingstone at last comes into his inheritance and he and his wife acquire the additional fortune willed them by the father.

BILLIE'S RESCUE (July 28).—Jim and Elmer Ward are successful brokers. Jim advises Elmer to buy D. D. Q. stock in the suit of day D. & Q. starts to go up and continues to advance. Jim sees that they have made a winning. He rushes into Elmer's office to tell him that they have cleared at least \$10,000, only to discover that Elmer has neglected to buy the stock. Jim reproaches Elmer for his mistake, and Elmer flies into a rage and insists on dissolving partnership at once. Jim tries to reason with him but Elmer leaves and refuses to return. Elmer opens an office for himself and fails. Jim offers to help him financially and asks him to return to his old office, but Elmer refuses.

Jim takes his nephew, Billie, to the beach and while waiting for him to swim in the suit he plans with the life guard to make Billie think he (Jim) is about to drown. Jim enters the water when Billie hears his call for help and tries to make the life guard rescue him. The guard refuses and says he cannot swim. Billie runs into the water and rescues his nephew. Jim revives him. He tells Billie that he is going to reward him. Elmer and his wife think that Billie has met with an accident and rush to Jim's office where they meet Jim and Billie. Jim tells of Billie's rescue, and pleads with Elmer to forgive him. Elmer forgives him and Billie, showing him that his name is safe. The deed and that his wife is still the same. Jim's family, friends and sister his old office.

(Continued on page 898.)

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DRAMATIC MIRROR
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MAJESTIC.

THE STRAW MAN (July 27).—George gets in wrong with Carmen at school through Dan, who had boy, who puts the blame on him. The two boys go into the cornfield at recess time to fight it out. There they are informed by another youngster that the straw man has come to life. Terrified, they run back to the schoolhouse. George's grandfather, Trux, an old forty-niner, arrives in search of an escaped convict. He goes to investigate the corn field, and George follows him. Trux, with the help of his small grandson, catches the animated straw man captive. The forty-niner turns over the criminal to the guards, and children congratulate George. Carmen is informed and kisses her hero.

VICTORINE (Two Parts—August 1).—Dottie gets a job in a small show as "side kick" of a famous knife thrower. The "Angel" is a nice boy who is hacking the show, and who is too modest to declare his love to Dottie. She can see no one save the great, handsome "Strong Man." The knife thrower gets drunk, and the "Angel" forbids Dottie to do her act. The "Strong Man," however, locks up the "Angel" and bids her go on with the show. Dottie, terrified but helpless, has risked her life a half dozen times from the carelessly thrown knives when the "Angel" bursting out of his prison, rushes into the ring and flings himself between her and the spectators. He is seriously injured, but his pitiful, Dottie and the "Angel" pledge their troth.

KEYSTONE.

WHEN AMBROSE DARED WALRUS (Two Parts—July 12).—Dropping-in, an apartment house owner, is unable to renew his fire insurance on account of his tenants' delinquencies. The insurance agent accidentally sets fire to the house with a cigarette, and Dropping-in makes last and best efforts to get his insurance policy. During the excitement he tries to rescue Mr. Mack Swain, wife of one of the tenants, a clever, attractive woman. Meanwhile, Swain, also a skilled confectionist, has suspended himself from the roof, a living fire escape over which children are carrying and other pets, watch for safety. With the confusion has somewhat abated, Dropping-in discovers that he has lost the insurance policy in his pocket all this time.

ROYAL.

YOUR HALF AND MY HALF (July 17).—Jones is so stingy and grumpy that he cannot bear to see anybody else happy. He mistrusts his wife, his son and his horse. He opposes his son's marriage, and refuses to give his wife any allowance. At last, she informs him that she is ready to split their belongings and go on her own way. He testily agrees. Even the chairs and tables are seen in two. But the couple are stumped when they come to divide the baby. Then it comes over Jones the sort of man he has been. He consents to his son's marriage and gives his wife all of five hundred dollars which he has inherited from his uncle.

MAKING OVER GRANDPA (July 24).—Grandpa doesn't wish Harry to marry because wives are too expensive. Knowing the old gentleman's weakness for children, Harry persuades Harriette, his sweetheart, whom Grandpa never has seen, to borrow a baby and fall fainting on the front porch. The old scellam-man immediately falls in love with the infant, and induces the mother to stay in his house until she is fully recovered. When she announces her intention of leaving, Grandpa promises to her she pretends to accept. On the day of the wedding, while the aged groom is pressing his trousers, Harry is married in his place. Grandpa loses in just in time to witness the tall end of the ceremony. He discovers the whole conspiracy. His heart softened but while he gives the blessing to the young pair, he refuses to shake hands with the minister.

KAY-BEE.

WHEN THE TIDE CAME IN (Two Parts—July 26).—Nina, a poor fisher girl, whose parents have been lost at sea, finds her one joy in the life of a fish. Her brother, Miss Arnold, a young artist from the city, comes to the island. She is attracted to Mory's appearance and engages him as her model. He

becomes infatuated with her. Nina, neglected and heart-broken, sees her happiness slipping from her. At last, one day near the end of summer, Nina overhears Mory ask the artist to marry him. Miss Arnold puts him off till the next morning. That night the fisher girl throws herself off the rocks into the sea. Early the following day, Mory comes down to the beach and finds the body of his sweetheart. He spurned him and gone back to the city with Leicester Blake, to whom all this time she had her engagement. Mory's body floating over the water, the incoming tide washes the body of Nina to his feet.

DOMINO.

WHEN LOVE LEADS (Two Parts—July 29).—Mary Dunning, in the hope of bringing about the regeneration of her sister, Florence, gets her position in the same office with Mory. Mary, has worked for two years. William Leonard, Mary's employer, whom she secretly loves, becomes infatuated with pretty Florence and marries her. Florence is extravagant and she and her husband quarrel. The wife arranges to elope with Mory, a former boss of hers. As he is short of funds, Florence goes to the office during the noon hour and helps herself one thousand dollars from the safe of her sister's safe. The theft is discovered, and Mary takes the blame. Leonard finds at home a note from Florence, confessing what she has done. Mary comes to the house intending to make a final appeal to her sister. Leonard shows her the note. He now realizes the extravagance of the two sisters. His former feeling for Florence is banished by love for Mary.

FALSTAFF.

A PLUGGED NICKEL (Aug. 6).—The coin first attracted the young business man's attention on a Sunday morning when he was going to church. He took it in his every day suit, while getting dressed for the Sabbath service. He threw it out of the window and forgot all about it. With bettered church service conducted by the celebrated revivalist, Willio Tuesday, and when the collection plate was passed, he was told that he had lost a nickel again in his pocket. He gave it to the cause of religion most willingly. In the afternoon when he was home, he missed the nickel. He wanted change of a quarter; the business man gave him the quarter and took the darkey's nickel. He was told that he had lost a nickel. It was the old plugged nickel again, so he spent it in a saloon, and got it back from a car conductor. The blind man who sold the business man a paper and gave him the nickel again. This time he threw it in the sewer, and the day while fishing he pulled it up in a fish that he caught and cleaned.

Here he was. When he threw it out of the window, his two kids picked it up and bought a plate of ice cream. A little later the father dropped in to get a stamp, and the coin was part of his change. As the change was thrown out of the religious collection and the darkey found it, passed it on a pedestrian, who chanced to be the business man. In the saloon it was accepted without question, and a car conductor got it in change. He put it back in circulation, and the business man, the passenger who happened to get it again. The blind man was a taker, who stung the newboy who in his turn easily got rid of it. The belief is that after the coin was thrown overboard, a fish dined upon it and as nickels are not currency in the ocean the fish had to retain the money until he was caught. When it was all over, the business man sat down and tried to figure it out. So far as he could see, he did not come out so badly; by means of a worthless plugged nickel his children got ice cream and he got a glass of beer. He bestowed charity, was benevolent, was thanked by the darkey and in the end got his money back.

KOMIC.

SAFETY FIRST (July 25).—Fay, a wealthy young lady, is in love with Ernest True, a lawyer. Ernest is a very trusting man and he holds several valuable bonds for her. There are kept in the office safe. Mr. Duke, a villainous fellow, wants to win and he plots to get the bonds out of Ernest's hands, and accuse him of misappropriating them and thus win over the lady. He hires a crook to do it, and they make an attempt to rob Ernest's safe, but are almost caught in the act by Fay and Ernest and are forced to beat it. Ernest is

suspicious and hires Max, the famous detective, to guard his office.

Max is upon a plan to catch Mr. Duke and the crook if they should dare to make another attempt to rob the safe. He removes all papers and valuables and locks himself in with the intention of giving Mr. Duke a surprise if he should succeed in getting the safe open. Duke and the crook get into the office but do not attempt to open the safe; they take it with them by way of the window. A policeman sees the crook get into the office but does not help and helps keep the crowd back. They take the safe to a secluded spot and proceed to bore a hole through the wall. The crook has a stick of dynamite through the hole. The dynamite is connected to a fuse. Max, in the safe, just saves his life by cutting the fuse before it burns down to the explosive. When a second fuse is put through, Max lights it from the inside and burns the hole. Duke and the crook are looking for another match. It comes in contact with some carelessly placed powder. Duke and the crook are blown out of the window. They land in front of the pursuing police, who have been led by Fay and Ernest in a chase after the missing safe. The arrest is made. Max is rescued from the safe and is proclaimed a great man.

AMERICAN.

DETECTIVE BLINN (Two Parts—August 2).—A series of mystifying jewel thefts have baffled the ablest police force. Hardly a day passes that a wealthy society woman does not report the loss of her gems. At length the master detective, Blinn, is put on the case. Meanwhile, Judge Page, a wealthy jurist, enters the palatial store of Shaw, who is known as an exclusive jeweler for exclusive people. Judge Page's daughter, Adele, is with him. Adele sees a wonderful pendant and her indignant father buys it for her.

Adele is to be introduced to society and the event is to be marked by an ultra-fashionable ball. Meanwhile, the clever ruse, Detective Blinn has worked himself into the good graces of a pair of men whom he knows to be crooks and whom he suspects are minor accomplices of the jewel thief. By great patience and diligence, Blinn becomes the criminals' confidant. At length his persistency is rewarded. The men of the underworld include him in the gang while plotting robbery at the Page ball. Blinn, himself, poses, by the way, as a crook from San Francisco. He is chosen to steal Adele's pendant. He does so artfully and then his pained him to the "lone" where he can get a good price for his booty. After this master stroke all is simple. One by one, Blinn takes his men in custody. The police—the whole city. In fact, the startled when seeing Shaw arrested and proved guilty of being the leader of the thieves.

THE MIGHTY HOLD (August 4).—I can not marry you with my father live; he would disinherit me, says Lewis to the wealthy John Caldwell, to Helen Wade. (Continued on page 904.)

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When the wife thought of the other woman, it was with ill-concealed dislike. She resented the fact that "the other woman" never forgot the childish proposal of the husband, and was jealous where jealousy was unfeigned. In the Autumn of life they parted. It was the fault of "the other woman." Her husband was not as attentive as he should have been, and illness brought on a morbid frame of mind. Unhappily, she heard her doctor telling her nurse that his patient had but a year of life to live. Then she was confronted with her great temptation. What should she do with that last year? Should she drift along as she had been, still concealing the aversion she felt for her husband, or should she enjoy the fleeting months that were left her? While debating this problem, she met the man, and he told her calmly that he was on his way to the west on a business trip.

So she reached a rash decision. She believed that the man still loved her, and she thought he would make her happy. She promptly followed him, boarded the train and astonished him by her confusion of love and affection. It took him but a few minutes to disillusion her, but the problem that confronted them was how the news could be kept from the husband, for the woman had left him a letter that would have blasted her name. The man took desperate chances, leaped from the train, and by a very clever ruse, kept the note from the husband, in fact fairly plucked it out of his hands, and yet never let him suspect it. He continued on his train, the woman was in an accident, a slight one it is true, but the shock was fatal to her in her infelicitous state, and she passed away. The dead woman's husband never knew, for "The Man" fortunately made him believe that the victim was on her way to see her old mother when she was stricken. The wife learned of the railroad trip by accident; however, there were heavy rehearsals, and "the man" and "the wife" separated, as they believed forever.

The winter of life opened sadly and drearily for them. Neither could forget the story, but each was too proud to make advances. The man lived in the city, the wife in the little rural community where they lived in their childhood. The wife, on an errand of mercy, passed a tiny house, and saw that it was in flames. She burst in the door, saw a baby lying helpless on the floor, and bravely tried to rescue the child. The smoke overcame her, and she would have perished had it not been that her husband was passing, went in when he heard that a woman and a baby were in peril, and, at the risk of his own life, saved the others. Later there were mutual explanations. The wife found that her suspicions were unjustified, and the man agreed that he had been wrong in not understanding at the time when a few kind words might have saved the situation. So they mutually forgave and forgot, and some years later passed through the shadows into the beyond, rejoicing that reconciliation had come before it was too late.

Pathe Exchange, Inc.

PATHE NEWS NO. 57, 1015 (July 17). — THE REASON FOR WATER SPORTS IS NOW IN FULL SWING. — These pictures show the America Cup yacht Resolute and Vanitie racing off Sandy Hook, the Resolute leading across the starting line.

2. The Resolute, still maintaining a commanding lead, gracefully turns the 15-mile windward mark.

3. The Resolute is far away in the distance as the Vanitie swings around the 15-mile mark.

4. Close to the finish line, the Resolute, an old weather-beaten bark. The wave-scarred cruiser and the trim racing yacht form a picturesque contrast.

5. The famous Ambrose lighthouse, known to all who read maritime reports, is at the finish line. The lighthouse salutes her with her whistle as the Resolute finishes as a winner.

6. The Vanitie reaches the finish line 5 minutes and 27 seconds after the arrival of the Resolute.

7. Yacht racing, however, is by no means the most exciting aquatic sport of summer season. There is aquaplaning, for instance. "Get aboard!" is the watchword of devotees of this pastime.

8. Even more venturesome athletes than the aqua-plantists delight in high diving.

9. The city of Chattanooga, Tenn., has been particularly good to its young swimming population. Swimming baths like this are many there.

10. Diving over a hurdle in one of the Chattanooga baths teaches the young swimmer how to hit the water at the right angle and avoid the painful "belly-whoppers."

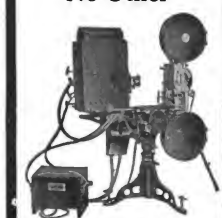
11. Other swimming lovers in Chattanooga use the delightful park lakes. One is shown here making an S-foot dive.

12. One may take a natural shower bath in Chattanooga's natural swimming baths.

MISOTI, MONTANA. A thrilling exhibition of riding bucking horses is a feature of the Mis-



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nia Stampede, a cowboy congress held here 1. Tex McLeod, winner of champion rope spinner catches seven barons at once in the loop of his lariat. 2. A buffalo drive.

WOODHAVEN, N. Y. — John Hasebriing, of this place, has one of the most beautiful gardens in the country. He has trained hedges of California privet to grow in the form of household furniture, leaving cups, baskets and in other shapes.

NEW YORK CITY — Harry K. Thaw, lawyer of Stamford, Conn., leaves the United States House after the jury, acting in an advisory capacity in the Supreme Court, has declared him sane. 1. Cheering crowds follow Thaw as he is led to the Ludlow street jail. 2. One of the jury that found Thaw sane. 3. Thaw and the officers who have him in charge obligingly pose for Pathe News.

HIRADFORD, PA. — "Little" Billy McCarthy, son of Mr. and Mrs. W. E. McCarthy, probably will be quite a big boy when he grows up. Billy is now a year old, weighs 50 pounds, is 3 feet 3 inches tall, and has a chest measurement of 42 inches. 1. When Billy was a baby, he weighed 22 pounds, looks quite a picture in this picture Billy, being hungry, crawls a rubber sponge. 2. Billy will need a larger chair if he grows a good deal more than he has now. 3. Billy's mother, Mrs. W. E. McCarthy, is forbidden to take Billy on the main streets of the town, for the street is too narrow when he takes an outing usually black traffic.

CAUTION — Cartoon by W. C. Morris, "The Boy of Peace."

PATHE NEWS NO. 50 (July 14). St. Nazaire, France. — The French liner steamship La Champagne, bound for this port from Colon, arrives at a sandy pier near her harbor. Hannibal, Mo. High power motor boats reach a speed of more than forty miles an hour competing for the Webb trophy at the eighth annual regatta of the Mississippi Power Boat Association.

Southampton, N. Y. — Society folk of Long Island turn out in large numbers to view the second annual show of the Southampton Kennel Club. Sub-titles: "Prize Money and some of his prize-winning English sheep dogs. Raymond Belmont a beagle. The young women are in the picture are (left to right) Miss Ada and Miss L. I. Remsen and Miss Helen Trevor.

Long Island City, L. I. — Ted Meredith, holder of the world's record for balling, comes within one-fifth of a second of equaling the record of 1 min. 20.5 sec. in a special 90-yard run at the Millrose C. C. game. Meredith in center. At left, J. Campbell, of Chicago University; at right, J. T. Higgins, of the Irish-American A. C. Hostage. New York City. — A hydro-aeroplane, designed to carry passengers between this city and Albany, plunged into the river on its first trip, making of making the journey it is towed ashore.

The manufacture of war supplies has taken precedence over all other industries in England.

1 — Practically all the munition factory workers are women now. Last they suffer in health from their hard and unusual labor the Ladies' Antiven Committee supplies them with food cheaply and in pleasant surroundings.

2 — The big machine factories are working night and day, and a continuous supply of this type of weapon is being sent to the front.

3 — Old and young, rich and poor are aiding in supplying the front with the necessities of the war. The man in this picture is Lord Norbury, who is working as a mechanic in the Royal Airplane factory for 14 cents an hour.

4 — Every effort is made to ease the suffering of those who return from the front wounded. Convalescent warriors of Queen Mary's Royal Naval Hospital in Southend frequently are sent to the country for a day's outing.

5 — In all parts of England the women have heard the call to arms. A recent energetic appeal by the Women's Volunteer Corps. Action has brought many recruits eager and able to take their places as war nurses.

Oakland, Cal. — Two locomotives are driven together into a head-on collision, which, however, apparently does less damage than one might expect. Note how the drivers escape. Only a few of the 10,000 persons obtained a thrill from the crash.

Cincinnati, Ohio. — The roof of the storage building of the Baltimore and Ohio Railroad is lifted off and carried blocks away by a terrific tornado that sweeps almost the entire city. West. Dayton, Ohio. — A half-ton plank, sixteen feet long, is carried half a mile by the wind and buried through the wall of a building. Dayton, O. suffers greatly. The men in this picture are searching for the bodies of sixty persons who are believed to have perished at this corner. The walls of the upper

(Continued on page 904).

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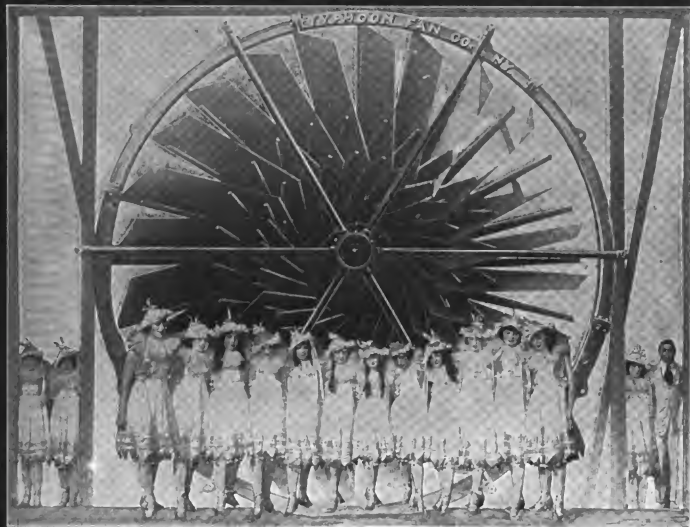
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Hilingsworth's revolver is found, and Hilingsworth is charged with the crime and ultimately convicted.

Eliot Beckman, a young lawyer, is in love with Leslie, and Beckman also believes in the innocence of Leslie's father. Leslie, stung by the disgrace of her father's conviction, refuses to marry Eliot because she feels she is tainted with this dishonor. Wilkinson commands her to marry Eliot. She refuses. Eliot pleads, but she is adamant. Wilkinson's case goes through the courts, and he finds, much to his chagrin, that he cannot buy judges and juries and courts of appeals as he thought he could, and his ten years' sentence is finally confirmed. He still has his hold on politics. He selects Eliot Beckman as the future Governor of New York and elects him. Before young Governor Beckman come two pardon cases: one, Wilkinson's appeal from his ten-year sentence; another, Hilingsworth's petition for clemency from his capital sentence. The Governor pardons the latter because he establishes to his own satisfaction that Hilingsworth was with him at the time the murder was said to have been committed, and not at the place of the murder. He reviews Wilkinson's case, and although he formerly believed Wilkinson innocent, he now sees that he is a rascal; he refuses the pardon.

Leslie, beside herself, denounces him. Wilkinson, still under sentence, disappears and is reported by the newspapers as a suicide, but District Attorney Leach does not place any reliance in the suicide report and starts a quiet search for him. Later, Wilkinson is discovered in disguise in a cafe, and is brought before the detectives. Leslie and Beckman accidentally overhear a conversation between her father and the District Attorney which shows her his true character. She also discovers that his stocks and bonds stand in her name, although she did not know this. They confront Wilkinson and together force him to make restitution of the stolen millions.

another woman. Then comes a sudden climax which puts an end to a situation which she could not possibly endure.

KILMENEY (Moresco—July 22).—Little Doris Calhoun, of a wealthy English family, makes a playmate of Pierre, a crippled gypsy boy, and drifts away with him and the gypsy band on their wanderings and is seen no more. In twelve years she becomes a great favorite with the gypsies, who have named her Kilmenev, but rather than be married to a brutal fellow, Harouche, she flees the camp.

Kilmenev is found wandering in the woods, by Lord Leitch, and he persuades the rather reluctant Lady Leitch to give him the ragged little wild thing shelter in the manor. The child of camps and trails at first finds naive delight in mysteries like electric light switches, but later with flickle showers and raga upon which she can slide beautifully over the hardwood floors. But long dresses trip her, the butler is a thundercloud, and at night she cannot sleep in the closed-in room unless she pulls her little white bed to the window. To make it worse, Lady Leitch becomes jealous of her husband's protectress, and so does her brother, Bob Meredith, a dashing chap with whom Kilmenev is very much in love. The sensitive girl who cannot bear to hurt birds, beasts or any living thing, cannot bear to hurt her benefactors either, and so in a pathetic self-sacrifice turns her back upon the manor and returns to the angry gypsies, and to Barouche.

But just as the gypsy wedding ceremony is about to begin the father of the long lost Doris Calhoun appears and calls a halt, and proves the beautiful Kilmenev in his own daughter. To prove it, he produces the poor cripple, Pierre, who has hated the wrath of the clan to hark the brutal Harouche and carry word to Kilmenev's father of her whereabouts.

V-L-S-E, INC.

THE DISTRICT ATTORNEY (July 5).—A synopsis of this five-part Lubin feature for the V-L-S-E, Inc., was published on page 742 of the January 10 issue.

THE CLIMBERS (Lubin, 5 parts—Aug. 2). John Hunter, supposedly of limitless wealth, has an extravagant family, whose sole object is to climb to social heights.

The two younger daughters, Jessie and Clara, assist their mother in the management of her social functions, but the elder daughter, Blanche,

married to Dick Sterling, a young attorney well versed in financial matters, cares more for a little boy and the providing of a good education for him. Sterling becomes tired of law, and turns his attention to stock speculation and, attendant excitement, leaving his wife with little attention save that from Ned Warden, a wealthy stockbroker, who has desperately loved her all his life.

Finding that his income is insufficient, Hunter attempts a cornering of Amalgamated Copper, unsuccessful. While a great ball is in progress in his home, he is found dead in his office. Even his home is mortgaged. Great depression sets the family, when Ruth Hunter, the dead man's maiden sister, declares that she has enough for all, if carefully managed. Each of the Hunter daughters hopes that Trotter, a very rich man, may fall for her, but the widow secures the prize for herself.

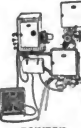
Ruth Hunter, in order to provide profitable employment for Dick Sterling, gives him entire charge of her fortune, and at the same time secures for him the agency of the Godsey estate. Instead, however, he uses both fortunes to provide the means for large stock speculations, and for a long time he is successful.

Fourteen months elapse. Meanwhile Dick Sterling has almost submerged his home duties in the excitement of business, leaving Blanche almost entirely under the protection of the faithful friend, Ned Warden. On Christmas Eve it is discovered that Dick Sterling has wasted nearly all of the Hunter and Godsey fortunes in an attempt to corner Hudson Electric, and his flight is interrupted by Ned Warden and his wife, the former having an idea that he can save the family honor.

Aunt Ruth declines to prosecute Dick Sterling, but Miss Godsey is not so kindly, and it is decided that the rich Mr. Trotter shall be appealed to. Then comes the news over the telephone that on the preceding night, he had eloped with the Widow Hunter.

Ned Warden succeeds in inducing Trotter to endorse a note which shall save Dick from disgrace, and they are about to return to the city, when Dick, almost insane from liquor, interrupts them, accuses his wife of infidelity, and madly attacks Ned Warden. Now it is that Blanche, goaded into a confession, declares her love for Ned. Divorce is strongly advised by her mother, but opposed by Aunt Ruth, whose arguments prevail; but in an interview between husband and wife, he discovers that her love is gone from him forever. A few moments later, he is found dead in his chair.

THE FIGHTING HOPE (Lasky-Belasco—Five Parts—July 10).—Anna Granger's husband commits a fraud at the bank where he works and is condemned to pay the penalty of a jail sentence. In the hope of proving his innocence she goes to work, under an assumed name, for the President of the closed bank. This man is now indicted himself, though unjustly, and employs detectives who finally unearth a letter positively establishing the guilt of Granger. In spite of everything Anna remains faithful until she learns that the theft her husband committed was to get money for



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CLASSIFIED ADVERTISEMENTS

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CANADIAN CONCERT ORGANIST—And baritone soloist, desires a position in large theater in State as organist or manager, of positions combined. Five years' experience in the picture business. At present proprietor of large picture theater. Correspondence solicited. State your best offer, and full particulars. A month's trial, if salary and expense free provided. Write or wire. Frederic T. Eger, Ingersoll, Ont., Can.

AT LIBERTY—Experienced moving picture machine operator. Good worker, sober and reliable. Harry Adair, St. Louis, Mo.

COMEDY DIRECTOR at liberty for reliable company. Wide experience. Address R. care M. P. World, N. Y. City.

A-1 CAMERAMAN, long experience, will accept steady engagement at nominal salary; sober, reliable. B. H., care M. P. World, N. Y. City.

MANAGER—Operator and pianist. Best references. The Palmers, 107 Front St., Deposit, N. Y.

A-1 MANAGER at liberty for next season. Line of references. Address Live Wire, care M. P. World, N. Y. City.

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WANTED—Cameramen with own outfit to submit scenic, educational, travel and topical film. Full details on application to E. V. Howell, 82 N. 14th St., Flushing, N. Y.

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FOR SALE—Half interest in moving picture business in a town of twelve thousand inhabitants, in Mississippi. No competition. Business making money as evidenced by books. Investment. Price \$2,500. Virden Lumber Co., Grenville, Miss.

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FOR SALE—Patented new movement for medium priced camera. Registers accurate. Free from vibration and cheap to manufacture. Frank E. Arts, 1712 W. Monroe St., Chicago, Ill.

WANTED—Educational person to join in placing films of school room work on the market, now ready. Address Publishers, care 244 Riverside Drive, 3rd suite, New York City.

SPECIAL—Large Studio with mammoth stock of scenery, props and accessories, desires partner with \$25,000 to complete new studio for film studio. His possibilities assured. Address, Studio, care M. P. World, N. Y. City.

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CASH FOR YOUR MOVIE—I am a practical, successful moving picture broker. Seventeen years of continuous success. Selling upwards of one million dollars worth annually, sales, exchanges and leases. Lewis the Moving Picture Broker, Established 1906. Offices 578-80, Elliott St., Buffalo, N. Y.

THEATER—Near Chicago, owners only, give full particulars. P. S., 428 So. Harvey Ave., Oak Park, Ill.

WANTED—To rent, theater 500 or more seats, at least run on sharing terms. Richter, care M. P. World, N. Y. City.

THEATERS FOR SALE OR RENT.

SALE OR RENT—Moving picture business in growing town of 3,000 permanent population. Good location. Party with small capital. Mrs. Ella M. Padgett, Clearwater, Fla.

EMPIRE THEATER to let; 100 seats, best section Montreal, ten and twenty cent houses. Rent \$400. Good location. Rent opportunity for party with capital. L. Stern, 51 McGill College Ave., Montreal, Canada.

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FOR SALE—Picture theater, long lease, seating 120, fully equipped, only show in town. Population 1,800, own light plant. Box 35, Wadlington, N. Y.

IMEL-LEWIS-1915—Are you in the market for a movie? We have the largest and most complete stock in America, free to everybody. A buyer, Lewis, the oldest established moving picture brokers. Offices 578-80 Elliott Square, Buffalo, N. Y.

PHOTOPLAY HOUSE—Syracuse, N. Y. Seven-day house; open from ten A. M. to eleven P. M.; making money every hour. This proposition is worth \$20,000; price \$5,000; half cash. Lewis, 580 Elliott Square, Buffalo, N. Y.

PHOTOPLAY HOUSE AND VAUDEVILLE—Buffalo, N. Y., expenses \$320 week; receipts, \$190-200 week; in seasons should run up to \$700; large opportunity for an active fellow who understands the business; price \$5,000. Lewis, 580 Elliott Square, Buffalo, N. Y.

BUFFALO MOVIE AND VAUDEVILLE—Fire-proof building; seating and standing capacity 1,500; five and ten cents admission; one of the most successful houses in the country; this house is capable of making \$20,000 per week; real estate alone cost over \$10,000; equipment worth \$15,000; built six years ago; never changed hands, our clients accumulated a fortune and wish to retire from business; price \$67,500. Lewis, 580 Elliott Square, Buffalo, N. Y.

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FIVE AND TEN CENT MOVIE—Troy, N. Y., the leading location; the most successful town of its size in the Union; a modern house; a fortune to be made; will sacrifice for any reasonable offer. Lewis, 580 Elliott Square, Buffalo, N. Y.

FULTON, N. Y.—The leading and most successful house in that prosperous manufacturing town; expenses, including manager, \$250 week; income, \$300-\$400 week; ten year lease; seating and standing capacity 940; price, \$7,500. Lewis, 580 Elliott Square, Buffalo, N. Y.

MOUNT VERNON, N. Y.—One of the most beautiful medium sized houses that we ever placed on the market; running 10 days week, day and night; admission five and ten cents; expenses, including \$50 manager, \$330 week; owner left town never to return; will sacrifice this \$125,000 proposition for \$10,000; receipts will run \$125-\$3000 week. Lewis, 580 Elliott Square, Buffalo, N. Y.

THE "CROW" MOVIE—Niagara Falls, N. Y., the largest amusement town in the Union; seating capacity 400; standing room for 100; running 7 days and nights; our client is in, confined to his bed and cannot attend to business; this enterprise is worth \$10,000, will sacrifice for \$5,000; half cash; a fortune is awaiting the right man. Lewis, 580 Elliott Square, Buffalo, N. Y.

THREE PICTURE HOUSES—Use stock and road show; no competition; county seat, 10,000; seven-year lease; other business. P. J. A., care M. P. World, N. Y. City.

EQUIPMENT FOR SALE.

FOR SALE—Rebuilt machines. Motograph, 1200, 30 Edison Extension, No. 6, 5115; Powers No. 3, 575; Motograph, 1911, 1125. A-1 condition; guaranteed; many others. Write for catalog and list. Address Supply Co., 100-H N. Fifth Ave., Chicago, Ill.

WRITE OR WIRE—The Leans Theater Supply Co., 500 Chestnut St., St. Louis, Mo., the largest exclusive theater equipment concern in the West for seats, all leading lines of moving picture machines, operating booths, curtains and all other theater accessories. They always have the latest and slightly used goods in stock for immediate shipment and sell them at bargain prices. Folding chairs, 40c. each up. Opera

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ONE NEW COMPENSAR—115 volts, 25 cycles. One inductor-compensator, 120 volts, 50 cycles, and one for 104 volts, 60 cycles. One spotlight, fine condition, \$20. S. B. Leland, Montpelier, Vermont.

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SAVE MONEY—On cameras. AMATEURS, \$35. VINTAGE \$35. 35 mm. and 35 mm. 400 ft. automatic dissolve \$30. SMALL projector new only \$25. 1125 printer only \$100. Portable printer \$20. Ray, 329 5th Ave., N. Y. City.

RARE CHANCE—Ernmann A. 200 ft. F. 3.5, three magazines, Marvel tripped, leather carrying case, special finish and little. List, \$100. Quick buyer, \$75. Scientist, care M. P. World, N. Y. City.

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AM IN THE MARKET for used copies of chaplins. Must be cheap. Send full particulars. Harry Boblah, 146 5th Ave., N. Y.

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GOING OUT OF BUSINESS—175 single reel films for \$500 in condition, with splendid opportunity to open exchange. Magic City Film Co., Birmingham, Ala.

SPORTS & BIG GAME OF INDIA—3 reel feature, single reel. Only one in the States. Very interesting. Cost, \$400. Cash price, \$150. Address India, care M. P. World, N. Y. City.

FOR SALE—Educational, scenic, industrial, etc. subjects. Only one in the States. "Nero," "Bacchus, the God of Wine Gets Stunk," hand colored, full reels, \$20 each; "Rameses, King of Egypt," 100 ft. D. C., \$25. \$25 each at \$2.50 each, without posters; 101 single reels with posters, \$1.50 each. Donald Campbell, 115 West 45th St., N. Y. City.

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The Market Place of the World for Moving Pictures
and Accessories — The Moving Picture World.

JUST A WHISPER

THE STERLING CAMERA AND FILM CO. ANNOUNCE



Mr. Barney Gilmore and Miss Lillian Niederaur, the well-known stage stars, and an all-star cast, in a five-part New York Detective Story, of thrills, excitement, surprises and sterling perfect photography.

Attractive Line of Advertising Material
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STERLING CAMERA & FILM CO., 145 West 45th Street, New York, N. Y.



A perfect white opaque light-saving screen can be obtained by the use of a gallon of the
WONDERFUL D-D SCREEN PAINT

Will Not Fade, \$4.50 Easily Applied. Gallon will Run or Crack. **1 GALLON** give large screen two coats.

Used by Keith's, Stanley, Lincoln, Famous Players and hundreds of prominent theatres. Send for testimonials, circulars, etc.

D-D SCREEN PAINT CO., 55 West 23d St., New York City, Phone 2809 Gramercy

YES the orders are coming fast and we are on the jump

NO WONDER

THE HARMO

A REAL CATHEDRAL PIPE ORGAN PLAYED FROM
YOUR PIANO KEYBOARD BY YOUR PIANO PLAYER

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HARMO ELECTRIC CO., 1423 McCormick Bldg., Chicago

List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 866, 868.)

Universal Film Mfg. Co.

RELEASE DAYS.

Sunday—Big "U." Laemmle, L.K.O.
Monday—Broadway Universal Features, Imp, Neator.
Tuesday—Gold Seal, Imp. Rex.
Wednesday—A limited Weekly, L.K.O. Victor.
Thursday—Big "U." Laemmle, Powers.
Friday—Imp, Neator, Victor.
Saturday—Big "U." Bison, Joker.

ANIMATED WEEKLY.

July 14—Number 175 (News).
 July 21—Number 176 (News).
 July 28—Number 177 (News).
 Aug. 4—Number 178 (News).

BIG U.

July 8—No release this week.
 July 11—The Closing Chapter (Three parts—Drama).
 July 15—The Opening Night (Two parts—Dr.).
 July 22—The Burden Bearer (Drama).
 July 29—No release this week.
 July 31—Maine Friedt Schneider (Drama).
 Aug. 5—Out of the Flames (Two parts—Modern Drama).

BISON.

July 10—The Ulster Lass (Two parts—Irish—Drama).
 July 17—The Wolf of the Sea (Two parts—Dr.).
 July 24—The Mad Maid of the Forest (Two parts—Drama of the Woods).
 July 31—A Daughter of the Jungles (Two parts—Drama).
 Aug. 7—Gene of the Northland (Two parts—Northwest Drama).

BROADWAY UNIVERSAL FEATURES.

July 19—Scandal (Five Parts—Drama).
 July 26—The Earl of Pawtucket (Five parts—Comedy).
 Aug. 2—The Scarlet Sin (Four parts—Drama).
GOLD SEAL.
 July 13—People of the Pit (Two parts—Modern—Drama).
 July 20—Homage (Two parts—Modern—Drama).
 July 27—The Flight of a Night Bird (Two parts—Drama).
 Aug. 3—The Great Ruby Mystery (Two parts—Detective Drama).

IMP.

July 9—Copper (Two parts—Modern Drama).
 July 13—His New Automobile (Comedy).
 July 16—The Eleventh Dimension (Two parts—Drama).
 July 20—What Might Have Been (Drama).
 July 22—Thou Shalt Not Lie (Two parts—Drama).
 July 23—No release this week.
 July 27—The New Jitney in Town (Comedy).
 July 30—The Hunchback's Romance (Two parts—Drama).
 Aug. 3—Her Wonderful Day (Drama).
 Aug. 6—Leah the Forsaken (Three parts—Dr.). (Imp. Rex-Joker).

JOKER.

July 10—Baby Bumps Gets Pa's Goat (Living Carbons).
 —A Trip to the Pyramids (Educational).
 July 17—Freaks (Comedy).
 July 24—A Used Day (Comedy).
 July 31—The Village Smithy (Comedy).
 Aug. 7—Their Bewitched Elopement (Comedy).

LAEMMLE.

July 11—Martin Lowe, Flier (Drama).
 July 13—Dear Little Old Time Girl (Drama).
 July 18—For His Superior's Honor (Drama).
 July 25—According to Value (Drama).
 July 29—Heritage (Four parts—Drama).
 Aug. 1—Paternal Love (Drama).
 Aug. 5—No release this week.
 Aug. 8—The Source of Happiness (Drama).

L-K.O.

June 30—No release this week.
 July 4—The Curse of Two parts—Comedy.
 July 7—The Child Needed a Mother (Com.).
 July 11—No release this week.
 July 14—No release this week.
 July 18—A Doomed Hero (Two parts—Com.).
 July 21—The Curse of a Name (Comedy).
 July 25—No release this week.
 July 29—Life and Moving Pictures (Two parts—Comedy).

Aug. 1—No release this week.
 Aug. 4—In the Claw of the Law (Comedy).
 Aug. 8—Shot in a Bar-room (Comedy).

NESTOR.

July 9—Lizzie Breaks into the Harem (Com.).
 July 12—When Father Had the Gout (Comedy).
 July 16—Har Rustic (Com.).
 July 19—There's Many a Slip (Comedy).
 July 23—Behind the Screen (Two parts—Comedy).
 July 26—The Tale of His Pants (Comedy).
 July 30—The Rise and Fall of Officer 13 (Comedy).
 Aug. 2—It Happened While He Fished (Comdy).
 Aug. 6—Little Egypt Malone (Comedy).

POWERS.

July 3—Fifty Years Behind (Drama).
 July 8—Lady Baffles and Detective Duck in "Da Five Aids Cupid" (Comedy).
 July 10—Was She a Vampire? (Drama).
 July 15—Captain Kent's Soles (Vaudeville Act).
 July 18—Friedman of the Animal Wizard (Drama—Educational).
 July 17—The Stranger (Drama).
 July 22—Lady Baffles and Detective Duck in "The Signal of the Three Socks" (Comedy).
 July 24—The Honor of Kenneth McGrath (Drama).
 July 29—"The Jap Phenomena" in Famous Acrobatic Feet.
 —Strange Mammals at Home (Drama—Educational).
 Aug. 5—Lady Baffles and Detective Duck in "Sared by a Rent" (Comedy).
 Aug. 7—Around the Corner (Drama).

REX.

July 8—Souls in Paws (Three parts—Society—Drama).
 July 13—When Hearts Are Trumps (Juvenile—Drama).
 July 18—No release this week.
 July 20—A Happy Pair (Comedy).
 July 25—Bound on the Wheel (Three parts—Drama).
 July 27—One on Mother (Comedy—Drama).
 Aug. 1—Jealousy, What Art Thou (Two parts—Comedy—Drama).
 Aug. 3—The Proof (Comedy).
 Aug. 8—Betty'sbondage (Two parts—Dr.).

VICTOR.

July 9—The Violin Maker (Drama).
 July 16—The Prize Story (Three parts—Dr.).
 July 19—The Trust (Drama).
 July 21—The Weird Nemesis (Two parts—Hypnotic—Drama).
 July 23—Jasmine of the Woods (Drama).
 July 28—The Double Standard (Drama).

July 30—No release this week.
 Aug. 4—My Smokey Girl (Two parts—Comedy).
 Aug. 6—No release this week.

UNIVERSAL SPECIAL FEATURE.

July 12—The Broken Coin (Episode No. 4 "The Face at the Window"—Two parts—Drama).
 July 19—The Broken Coin (Episode No. 5 "The Underground Fox"—Two parts—Drama).
 July 26—The Broken Coin, Episode No. 6 "A Startling Discovery" (Two parts—Drama).
 Aug. 2—The Broken Coin (Episode No. 7 "Between Two Fires") (Two parts—Drama).

Mutual Film Corporation

RELEASE DAYS.

Sunday—Komic, Majestic, Than-houser.
Monday—American, Keystone, Reliance.
Tuesday—Beauty, Majestic, Than-houser.
Wednesday—American, Broncho, Reliance.
Thursday—Domino, Keystone, Mutual Weekly.
Friday—American, Palatoff, Kay-lace, Majestic or Thanhouse, Reliance.
Saturday—Keystone, Reliance, Royal

AMERICAN.

June 14—His Obligation (Two parts—Drama).
 June 16—Her Musical Cook (Comedy).
 June 21—Peggy Lyon, Burglar (Two parts—Drama).
 June 23—One Woman's Way (Drama).
 June 28—By Whose Hand (Two parts—Dr.).
 July 1—The Golden Broom (Drama).
 July 2—A Woman Scorned (Drama).
 July 5—Mountain Mary (Two parts—Drama).
 July 7—The Case of the Filming Comedy.
 July 12—Zaca Lake Mystery (Two parts—Dr.).
 July 14—To Melody a Soul Responds (Drama).
 July 19—The Honor of the District Attorney (Two parts—Drama).
 July 21—Wait and See (Drama).
 July 26—The Newer Way (Two parts—Dr.).
 July 28—The Deception (Drama).
 July 30—Alter the Storm (Drama).
 Aug. 2—Detective Blind (Two parts—Drama).
 Aug. 4—The Mischief Hold (Drama).

BRAVITY.

June 15—The Mollycoddia (Drama).
 June 22—A Deal in Diamonds (Com-Dr.)
 July 6—The Guy Uptaira (Comedy).
 July 27—Betty's First Sponta Cake (Comedy).
 Aug. 3—Cupid Takes a Taxi (Comedy).

BRONCHO.

July 7—Tools of Providence (Two parts—Dr.)
 July 14—The Ruse (Two parts—Drama).
 July 21—Cash Parrish's Pal (Two parts—Drama).
 July 28—The Phantom Extra (Two parts—Drama).
 Aug. 4—The Golden Trail (Two parts—Dr.).
 Aug. 11—Shorty Inherits a Harem (Two parts—Drama).

DOMINO.

July 15—The Burglar's Baby (Two parts—Drama).
 July 22—The Man who Went Out (Two parts—Drama).
 July 29—When Love Leads (Two parts—Drama).
 Aug. 5—The Promoters (Two parts—Drama).
 Aug. 12—The \$100,000 Bill (Two parts—Dr.).
 (Mutual Release continued on page 915.)

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This is our final reference to the Six Cent price for Features at outright sale. Our next announcement will be August 14th, giving Title of Picture and general information of our Releases starting September 15th. Price will be Six Cents. No strings, jokers or advancements. This is an out-and-out business proposition with plenty of capital to back it. Pictures of merit on their merit. Screen examination in New York City. No contracts have been closed for Zones. Exchanges handling first release will have preference on all following Releases. If you have not already written for your Zone do so at once. This is the Last Call.

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List of Current Film Release Dates

For Daily Calendar of Program Releases See Pages 866, 868.

(Mutual Releases continued from page 910.)

FALSTAFF.

July 16—Mme. Blanche, Beauty Doctor.
July 16—Dot of the Dystine Boat (Comedy).
July 23—P. Henry Jones and Mary (Com.).
July 20—Getting the Gardener's Goat (Com.).
Aug. 6—A Plugged Nickel (Comedy).

KAY BEE.

July 16—The Tide of Fortune (Two parts—Drama).
July 23—The Play of the Season (Two parts—Drama).
July 30—When the Tide Came in (Two parts—Drama).
Aug. 6—The Heart of James Flint (Two parts—Drama).
Aug. 13—Over Secret Wires (Two parts—Dr.).

KEYSTONE.

July 5—Court House Crooks (Two parts—Comedy).
July 12—When Ambrose Dared Walrus (Two parts—Comedy).
July 19—Dirty Work in a Laundry (Two parts—Drama).
July 26—Fido's Tin Type Tangle (Two parts—Comedy).
Aug. 2—Lovers Lost Control (Two parts—Comedy).

KOMIC.

July 11—Beppo, the Barber (Comedy).
July 18—A Chase by Moonlight (Comedy).
July 25—Safety First (Comedy).
Aug. 1—The Detective's Whiskers (Comedy).

MAJESTIC.

July 11—The Mountain Gho (Two parts—Dr.).
July 13—A Ten-Cent Adventure (Comedy).
July 16—The Mystic Jewels (Two parts—Dr.).
July 20—The Runaways (Comedy).
July 23—The Little Catamount (Drama).
July 26—Tangled Paths (Two parts—Drama).
July 27—The Strayman (Comedy—Drama).
Aug. 1—Victorian (Drama).
Aug. 3—Billie's Gait (Comedy).
Aug. 5—Big Heart (Two parts—Dr.).

MUTUAL WEEKLY.

July 15—Number 28, 1915 (News).
July 22—Number 29, 1915 (News).
July 29—Number 30, 1915 (News).
Aug. 5—Number 31, 1915 (News).

RELANCE.

June 28—The Showdown (Drama).
July 3—Little Marie (Two parts—Drama).
July 6—The Healers (Comedy).
July 7—The Fortification Plane (Drama).
July 8—At the Porten Gate (Drama).
July 10—The Headliners (Two parts—Drama).
July 12—The Arrow Maiden (Drama).
July 14—A Breath of Summer (Drama).
July 17—The Americano (Two parts—Drama).
July 19—The Life (Drama).
July 21—Old Mother Grey (Drama).
July 24—The Pretender (Two parts—Drama).
July 26—Her Fairy Prince (Drama).
July 28—Billie's Rescue (Drama).
July 31—Fate Takes a Hand (Two parts—Dr.).
Aug. 2—The Bride of the Sea (Drama).
Aug. 4—The Little Boy That Once Was He (Drama).
Aug. 6—A Woman of Nerve (Drama).

ROYAL.

July 8—One Good Cook (Comedy).
July 10—They Ran for Me (Comedy).
July 17—Your Half and My Half (Comedy).
July 24—Making Over Grandpa (Comedy).

THANHOUSER.

July 6—A Maker of Oats (Two parts—Dr.).
July 11—Tracked Through the Snow (Drama).
July 18—Merry on a Crutch (Two parts—Dr.).
July 19—Edna I. O. U. (Drama).
July 25—Old Jabe of the Gaitly (Drama).
July 26—The Picture of Dorian Gray (Two parts—Drama).
July 28—A Message Through Flames (Drama).
July 27—Outcasts of Society (Two parts—Drama).

Aug. 1—The Game (Drama).
Aug. 3—When the Fleet Sailed (Two parts—Drama).

MUTUAL MASTERPIECES.

July 1—The Flying Twins (Thanhouse—Four parts—Drama).
July 8—The Secretary of Privilege Affairs (American—Four parts—Drama).
July 15—The Fox Woman (Majestic—Four parts—Drama).
July 22—The Matinee (N. Y. M. P. Corp.—Five parts—Drama).

NORTH AMERICAN FILM CORPORATION.

July 5—The Diamond from the Sky (Episode No. 10, Old Rose with New Faces) (Two parts—Drama).

July 12—The Diamond from the Sky (Episode No. 11, The Plaything of the Fairies) (Two parts—Drama).
July 19—The Diamond from the Sky (Episode No. 12, To the Highest Bidder) (Two parts—Drama).

Pathe Exchange, Inc.

RELEASE DAYS.

Monday—Balboa, Globe, Pathe, Photocolor.
Wednesday—Pathecolor, Pathe News.
Saturday—Balboa, Pathe News, Phonofilm.

BALBOA.

July 17—The Mesh of the Net (Three parts—Drama).
July 20—Ima Simpson on the Job (Comedy).

GLOBE.

July 12—Lourdes (Pictureque France—Scenic—Split reel).
July 19—Moonlight Granada, Pictureque Spain (Split reel).
July 26—Eggs and Some Tests (Educational) (Split reel).

JUMBO.

July 19—Where the Trail Led (Two parts—Drama).

PATHE.

July 12—Romance of Elaine No. 28, "The Conspirators" (Two parts—Drama).
July 19—Police Dog Gets Piffles in Bad (Cartoon Comedy).
July 19—An Islander's View of Birds (Part 3) (Educational).
July 19—The Romance of Elaine, No. 30, "The Wireless Detective" (Two parts—Drama).
July 26—The Romance of Elaine No. 31, "The Death Cloud" (Two parts—Dr.).

PATHECOLOR.

July 14—Traitors to Their King (Four parts—Drama).
July 26—The House Divided (Two parts—Dr.).
July 31—Pre Parfa (Six parts—Drama).

PATHE NEWS.

July 21—Number 58, 1915 (News).
July 24—Number 59, 1915 (News).
July 28—Number 60, 1915 (News).
July 31—Number 61, 1915 (News).

PHOTOCOLOR.

July 12—Rural Andalusia (Pictureque Spain) (Scenic).
July 12—Denares, the Religious (Scenic).
July 19—On the Banks of the Creuse (Scenic).
July 19—The Mongooose (Educational).

PHUNPHILMS.

July 17—Once Every Ten Minutes (Comedy).
July 21—Split-Ball Sadie (Comedy).

STARLIGHT.

July 24—Safety First (Comedy).

VICTORY.

July 24—The Isolated House (Three parts—Dr.).

Miscellaneous Feature Releases.

ALLIANCE FILM CORPORATION.

June—11 Starred Babble (Five parts—Drama).

AMERICAN AND EUROPEAN FILM COM.

July—The New Evangelists (Drama).

AMERICAN CORRESPONDENT FILM CO., INC.

July—The Battle of Premsay (Topical).

COSMOPOLITAN FILM CO.

July—Liberty Hall (London—Four parts—Drama).

ELKO FILM COMPANY.

June—Little Sunset (Bosworth—Four parts—Drama).

FOX FILM CORPORATION.

July—The Devil's Daughter (Drama).

GREAT NORTHERN FILM CO.

July—The Heart of Lady Alais (Four parts—Drama).

F. J. GRIFFIN COMPANY.

June—The Heart of California (Five parts—Drama).

KO-KO FILMS.

June—The Bogus Earl (Two parts—Comedy).

K. & R. FILM CO., INC.

July—Silver Threads Among the Gold (Drama).

METRO PICTURES CORPORATION.

July 5—Greater Love Hath No Man (Popular Plays and Players—Drama).
July 12—Marse Covington (Roife—Drama).
July 19—The Knight of Way (Roife—Drama).
July 26—The Second in Command (Quality Dr.).

N. C. M. P. INC.

July—With the Fighting Forces of Europe (Topical).

PARAMOUNT PICTURES CORPORATION.

July 5—The Cine (Lasky—Five parts—Dr.).
July 12—Kindling (Lasky—Five parts—Dr.).
July 15—The Running Fight (Five parts—Dr.).
July 19—The Fighting Horse (Lasky—Belasco—Five parts—Drama).
July 22—Kilgore (Morocco—Drama).
July 26—Secret Pilot (Morocco—Drama).
July 29—Puppet Crown (Lasky, Five parts—Drama).
Aug. 2—Rage (Famous Players, Five parts—Drama).
Aug. 5—Sold (Famous Players—Dr.).

PARAMOUNT TRAVEL SERIES.

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Water Sport at the Bonaire.
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The Snow Capped Andes Mountains.
Santiago's Famous Fire Department.

PICTURE PLAYHOUSE FILM COMPANY.

July 15—The Pursuing Shadow (Five parts—Drama).

RANDOLPH FILM CO.

July—Where the Shiner Meets the Cowboy (Drama).

RING LARDNER SERIES.

July 12—"You Know Me, Al" (Letters from Bugs to Gus, No. 1) (Comedy).
July 19—Letters from Bugs to Gus, No. 2 (Cdy.).
July 26—Letters from Bugs to Gus, No. 3 (Cdy.).
Aug. 2—Letters from Bugs to Gus, No. 4 (Cdy.).
Aug. 9—Letters from Bugs to Gus, No. 5 (Cdy.).

SELECT FILM BOOKING AGENCY.

June—The Alien (Nine parts—Drama).

SING SING FILM CO.

July—Forty years in Sing Sing (Three parts—Drama).

SUN PHOTOPLAY CO.

July—The Princess of Judia (Five parts—Drama).

THE GOTHAM FILM CO., INC.

June 1—The Man Who Beat Das Dolan (Four parts—Drama).

THE PHOTOPLAY RELEASING CO.

July—Sarah Bernhardt at Home (Two parts—Topical).

UNITED PHOTO PLAYS CO.

June—Series A—"Japan" (Six parts—Edna.).

WORLD COMEDY STAR FILM CORP.

July 19—Pokes and Jabs in "One Man's War" (Witard—Comedy).
July 26—Pokes and Jabs in "A Quiet Game" (Witard—Comedy).
Aug. 2—Pokes and Jabs in "Mansers and Splashes" (Witard—Comedy).

WORLD FILM CORPORATION.

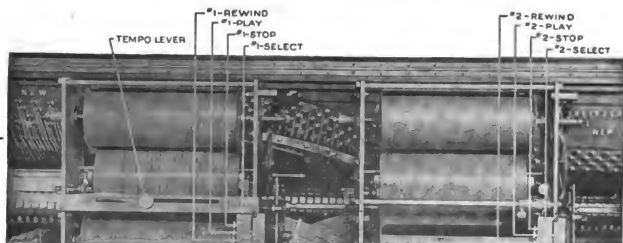
July 19—The Cub (Brady—Drama).
July 26—Marrying Money (Shubert—Drama).
Aug. 2—Sunday (Loderer—Drama).
Aug. 9—The Stolen Voice (Brady—Drama).
Aug. 16—The Little Dutch Girl (Shubert—Dr.).

V-L-S-E, INC.

July 19—The Blindness of Virtue (Essanay—Five parts—Drama).
July 26—A Texas Steer (Selig—Five parts—Drama).
Aug. 2—The Gambler (Lubin, Five parts—Dr.).
Aug. 9—Chalice of Courage (Vignar—Five parts—Drama).

GEORGE KLEINE.

June 21—The Speedbriff (Six parts—Drama).
June—The Commuters (Five parts—Drama).



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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 866, 868.)

General Film Company

RELEASE DAYS.

Monday—Biograph, Essanay, Kalem, Lubin, Selig, Vitagraph.
Tuesday—Biograph, Essanay, Kalem, Lubin, Selig, Vitagraph.
Wednesday—Biograph, Edison, Essanay, Kalem, Knickerbocker, Lubin, Selig, Vitagraph.
Thursday—Biograph, Essanay, Lubin, Mina, Selig, Vitagraph.
Friday—Biograph, Edison, Essanay, Kalem, Lubin, Vitagraph.
Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

BIOGRAPH.

July 22—His Singular Lesson (Comedy—Drama).
 July 23—Man's Genesis (Drama) (Biograph—Release No. 7).
 July 24—His Criminal Career (Comedy—Drama).
 July 25—A Letter to Daddy (Comedy—Drama).
 July 27—Rangers of the Wildwind (Special—Two parts—Drama).
 July 28—The Wanderer's Pledge (Drama).
 July 30—The Redoubtful Gulch (Special—Two parts—Drama) (Release No. 8).
 July 31—More Than Friends (Drama).
 Aug. 2—Love's Rescue (Drama).
 Aug. 3—The Irish Sister (Special—Two parts—Drama).
 Aug. 4—Jane Eyre (Special—Three parts—Drama).
 Aug. 5—The Pixie (Comedy—Drama).
 Aug. 6—Her Mother's Oath (Drama) (Biograph—Release No. 9).
 Aug. 7—Frederick Holmes' Ward (Comedy—Drama).

EDISON.

July 10—The Scar of Conscience (Drama).
 July 14—Cartoons in a Laundry (Comedy).
 July 18—Her Vocation (Special—Three parts—Drama).
 July 19—For His Mother (Drama).
 July 21—A Change for the Better (Comedy).
 July 23—On Dangerous Faith (Special—Four parts—Drama).
 July 24—The Secret of the Cellar (Drama).
 July 25—Poor Baby (Comedy).
 July 30—The Girl of the Gypsy Camp (Special—Three parts—Drama).
 July 31—The Bedouin's Sacrifice (Drama).
 Aug. 4—Not Much Force (Comedy).
 Aug. 6—June Friday (Special—Four parts—Drama).
 Aug. 7—Not Wanted (Child Story).

ESSANAY.

July 7—"Dreamy Dud" in King Koo Koo's Kingdom (Cartoon—Comedy).
 July 8—Education (Comedy).
 July 9—Bronco Billy Will Repaid (Western—Drama).
 July 10—The Counter Intrigue (Special—Three parts—Drama).
 July 12—The Ravared Salsamander Unattacked (Drama).
 July 12—A Woman (Special—Two parts—Comedy).
 July 13—Temper (Special—Three parts—Dr.).
 July 14—The Fab of the Scoffer Who Fell Hard (Comedy).
 July 15—The Pipe Dream (Comedy).
 July 16—The Bachelor's Bath (West-Dr.).
 July 17—Jane of the Soil (Special—Two parts—Drama).
 July 19—A Bit of Gold (Drama).
 July 20—Jabber's Conquest (Episode No. 3 of "The Adventures of Dominica"—Special—Two parts—Drama).
 July 21—The Fab of the Home Treatment and the Sure Cure (Comedy).
 July 22—Others Said It, But Sophie Finished (Comedy).
 July 23—Bronco Billy and the Poise (Western—Drama).
 July 24—The Sky Hunters (Special—Three parts—Drama).
 July 26—The Call of Yesterday (Drama).

July 27—Boys Will Be Boys (Special—Three parts—Comedy—Drama).
 July 28—"Dreamy Dud" Goes Bear Hunting—A Scene on the same Reed (Living Cartoon).
 July 29—Snakeville's Twins (Comedy).
 July 30—Broncho Billy's Surrender (West-Dr.).
 July 31—A Man Afraid (Special—Two parts—Drama).
 Aug. 2—The Kiss (Drama).
 Aug. 3—Business Rivals (Special—Two parts—Drama).
 Aug. 4—Dreamy Dud in a Visit to His Uncle Dudley's Farm (Living Cartoon).
 Aug. 5—Street Fakers (Comedy).
 Aug. 6—Broncho Billy's Protege (Western—Drama).
 Aug. 7—Eyes That See Not (Special—Three parts—Drama).

KALEM.

July 14—The Straight and Narrow Path (Special—Two parts—Drama).
 July 16—For Her Brother's Sake (Drama) (Release No. 10).
 July 17—A Deed of Daring (Episode No. 36 of the "Hazards of Helen" Railroad Series—Drama).
 July 19—The Crooked Path (Special—Three parts—Drama).
 July 20—The Spook Raisers (Comedy).
 July 21—The Strangler's Cord (Episode No. 1 of "The Mysteries of the Grand Hotel" (Special—Two parts—Drama).
 July 23—In Double Harness (Special—Two parts—Comedy).
 July 24—The Girl on the Engine (Episode No. 37 of the "Hazards of Helen" Railroad Series—Drama).
 July 26—Don Caesar de Bazan (Broadway Favorites—Special—Four parts—Drama).
 July 27—The Tellers "Ham" and "Bud" Comedy).
 July 28—Mysteries of the Grand Hotel (Second Installment—"The Disappearing Necktie"—Special—Two parts—Drama).
 July 30—A Business Buccaneer (An Alice Joyce Release—Drama).
 July 31—The Fate of Number 1 (Episode No. 38 of the "Hazards of Helen" Railroad Series—Drama).
 Aug. 2—The Maker of Dreams (Special—Three parts—Drama).
 Aug. 3—The Hypnotic Monkey "Ham & Bud" (Comedy).
 Aug. 4—Mysteries of the Grand Hotel—"The Secret Code"—Installment No. 3 (Special—Two parts—Drama).
 Aug. 6—For High Stakes (Special—Two parts—Comedy—Drama).
 Aug. 7—The Substitute Fireman (Episode No. 39 of "The Hazards of Helen" Railroad Series—Drama).

LUBIN.

July 16—An Hour of Freedom (Drama).
 July 17—Billie Ma Comes Back (Comedy).
 July 19—The Discontented Man (Drama).
 July 20—A New Way to Win (Comedy).
 July 21—Barry Van Dyke (Comedy).
 July 21—When the Light Came in (Special—Two parts—Drama).
 July 22—Destiny's Skin (Special—Three parts—Drama).
 July 23—Her Idol (Drama).
 July 24—When Willie Slept (Comedy).
 July 26—The Earl's Adventure (Drama).
 July 27—Snell's Sniffers (Comedy).
 July 28—The Dead Soul (Special—Three parts—Drama).
 July 29—The Hunch of the Crook (Special—Two parts—Drama).
 July 30—The Call of Motherhood (Drama).
 July 31—Billie's Wilful (Comedy).
 Aug. 2—The Taunt (Drama).
 Aug. 3—The Raucous Horse Company (Comedy).
 Aug. 4—Country Bred (Special—Two parts—Drama).
 Aug. 5—The Fitness (Special—Three parts—Drama).
 Aug. 6—A Day of Havoc (Drama).
 Aug. 7—Billie's Debut (Comedy).
 MINA
 July 1—A Harmless Flirtation (Comedy).
 July 8—A Night's Lodging (Comedy).

July 15—The Fighting Kid (Comedy).
 July 22—On the Job (Comedy).
 July 29—He's in Agin (Comedy).
 —Making Father (Comedy).

SELIG.

July 19—The Shadow and the Shade (Special—Two parts—Drama).
 July 19—Hearst-Selig News Pictorial, No. 57, 1915 (News).
 July 20—The Foreman of Bar Z Ranch (Western—Drama).
 July 21—At the Flood Tide (Drama).
 July 22—Motherhood (Special—Three parts—Drama).
 July 22—Hearst-Selig News Pictorial, No. 58, 1915 (News).
 July 24—The Heart of Paro (Jungle-Zoo—Dr.).
 July 26—The Unfinished Portrait (Special—Two parts—Drama).
 July 26—Hearst-Selig News Pictorial, No. 59, 1915 (News).
 July 27—The Cold, the Dog and the Villain (Drama).
 July 28—Jimmy (Drama).
 July 29—Hearst-Selig News Pictorial, No. 60, 1915 (News).
 July 29—The Isle of Content (Special—Three parts—Drama).
 July 31—The Quest (Drama).
 Aug. 2—The Melody of Doom (Special—Two parts—Drama).
 Aug. 2—Hearst-Selig News Pictorial, No. 61, 1915 (News).
 Aug. 3—The Taking of Mustang Pete (Western—Drama).
 Aug. 4—The Prima Donna's Mother (Drama).
 Aug. 5—The Tenth Lady (Special—Three parts—Drama).
 Aug. 5—Hearst-Selig News Pictorial, No. 62, 1915 (News).
 Aug. 7—The Black Leopard (Jungle Zoo—Dr.).

VITAGRAPH.

July 16—Welcome to Bohemia (Comedy).
 July 17—The Confession of Madame Barastoff (Broadway Star Feature—Three parts—Drama).
 July 19—The Hinkwaman (Comedy).
 July 20—The Lorelei Madonna (Broadway Star Feature—Special—Three parts—Drama).
 July 21—Following the Secret (Comedy).
 July 22—All on Account of Power (Comedy).
 July 23—Mr. Blithe's Dilemma (Comedy).
 July 24—A Pair of Queens (Special—Two parts—Comedy).
 July 26—The Jarr Family Series, No. 15, "Mr. Jarr's Big Vacation" (Comedy).
 July 27—The Silphium (Special—Two parts—Drama).
 July 28—The Missing Cube (Comedy).
 July 29—Cater, Fortified Hunting (Comedy).
 July 30—Some Dues (Comedy).
 July 31—The Mystery of Mary (Broadway Star Feature—Special—Three parts—Drama).
 Aug. 2—The Serpent's Tooth (Comedy).
 Aug. 3—The Scar (Broadway Star Feature—Special—Three parts—Drama).
 Aug. 4—The Repentance of Dr. Bliss (Drama).
 Aug. 5—A Disciple of Plato (Comedy).
 Aug. 6—Dimples and the Ring (Comedy).
 Aug. 7—Pat Hogan, Deceased (Special—Two parts—Drama).

General Film Company Features

BROADWAY STAR FEATURES.

June 22—Victory at Seven (Special—Three parts—Drama).
 July 3—The Criminal (Special—Three parts—Drama).
 July 6—The Man from the Desert (Special—Three parts—Drama).
 July 17—The Confession of Madame Barastoff (Special—Three parts—Drama).
 July 20—The Lorelei Madonna (Special—Three parts—Drama).
 July 31—The Mystery of Mary (Special—Three parts—Drama).
 Aug. 3—The Fatal—Three parts—Dr.).

KNICKERBOCKER STAR FEATURES.

July 21—The Cup of Change (Special Feature—Three parts—Drama).
 Aug. 4—Tides of Time (Special Feature—Three parts—Drama).

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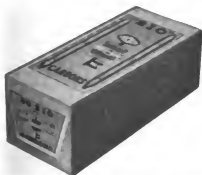
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House of Mystery	4000 ft.	Falch	60	1-3-8
The Invaders (Indian)	3000 ft.	Ray Bio	75	1-3-8
In the Struth	4000 ft.	Ramo	75	1-3-8
In the Light's Gloom	3000 ft.	Ambrosio	60	1-3-8
Jack Shoppard	4000 ft.	Hepworth	75	1-3-8
Jess	4000 ft.	Kennedy	75	1-3-8
Lila's Temptations	4000 ft.	Imperator	75	1-3-8
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To Exchanges

We wish to state that we will hold all propositions in abeyance and not close any contracts before August 1st, in order to give all an equal opportunity to file with us their proposition for handling the Lincoln Cycle. We are ready to entertain propositions from Exhibitors which will get us to the right changes in a big way.

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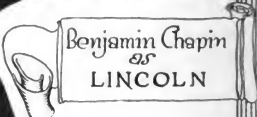
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&
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September 13th chosen for opening date of Greatest Serial of Moving Pictures in History of the Industry

Order Now

THE announcements of The Lincoln Cycle have stated that orders would not be received before August 1st.

The reason for this was that the entire field was to be acquainted first with the facts of this stupendous enterprise, before exclusive arrangements were made in given territories. Beginning with August 2nd, orders, contracts and applications will be received.

"Old Abe," the first release, is shown in five reels. It is a perfect motion picture production with Chapin as Lincoln and as Lincoln's grandfather. "Old Abe" is the first big feature of the Cycle, each of which is an independent play, yet all of which fit into the progression of the whole Cycle in point of unity and time. "Old Abe" is complete by itself.

Show it to your audience and forget the Cycle if you want to, but you will find that every man and woman will be "on the job" as each release appears. The Cycle has been laid out in detail. The Cycle has been blocked out to the very last Feature. It is now in process of creation with a staff of experts in the many departments of picture production.

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How the Cycle Will Be Advertised

There are two ways to advertise. One is to spend the money in a national way, trusting to the density of population for reaching the local theatre's audience.

Making the Theatre the Pivot

The other is to spend it in sections around the theatre as a pivot. The reason and the advantage of the first are that money goes further in that way—spreading thinly over more territory.

The Boards of Education to Advise Chapin's Lincoln

The Charter Features Corporation is going to use the second as its advertising policy. Therefore, it should be understood that Cycle advertising will mostly be done at and about the theatre showing it.

The Churches to Advise the Cycle

All Societies to Advise the Theatre

Among other plans which the advertising department are completing is that of co-operation with the schools and the local faculties, and the literature thereof promises to bring many people to Cycle Theatres.

A like plan will be used with the churches.

Chapin (Himself) as Lincoln

THERE is nothing with which to compare the Lincoln of Benjamin Chapin—unless it be Lincoln himself. Since Chapin produced his great four-act play, "Lincoln at the White House," some ten years ago, there have been many imitations in pictures of this great



LINCOLN

artist's work, but there is only one man in all the world who has ever succeeded in making the character a living reality.

Chapin's Lincoln is recognized at Washington and all over the world. Chapin's Lincoln is the Lincoln whom people have laughed with and cried over and paid their many, many thousands of dollars to see and to hear, in vaudeville, on the legitimate stage and in lyceum work for fifteen years. Chapin is the Lincoln whom Lincoln's friends declare is perfect. And it is Chapin's Lincoln which will appear exclusively in the Cycle. Chapin will not be seen in any other Lincoln pictures but the Charter Features Corporation Cycle.

Literature Mailed on Request

The most unique "big book" of all motion picturedom is being sent out now to the hundreds who have requested it. Mr. Exhibitor, we have your copy ready. We have printed only enough to go to the better class theatres—the theatres that can handle the Cycle properly and do justice to it.

We will bring new patrons to your theatre! We will draw people who have not before been movie patrons. Write or wire

Charter Features Corporation

110 West 40th Street

NEW YORK CITY



PARAMOUNT

DANIEL FROHMAN
PRESENTS
THE ENCHANTING

MARGUERITE CLARK

IN A VERY UNUSUAL
ROMANCE

"HELENE
OF THE
NORTH"

IN
FIVE PARTS

RELEASED
AUGUST 19TH.



"How I Love
You, HELENE!"

PRODUCED BY THE

FAMOUS PLAYERS

ADOLPH ZUKOR, President

DANIEL FROHMAN, Managing Director

EDWIN S. PORTER, Treasurer and General Manager

Canadian Distributors—Famous Players



36
FAMOUS
FEATURES
A YEAR

PROGRAM —



HELENE SILENTLY
TRIES TO WARN RALPH
OF HIS DANGER



AS HELENE OF THE
NORTH" MARGUERITE
CLARK IS PROVIDED
WITH THE MOST
IMPRESSIVE CHAR-
ACTERIZATION SHE
HAS YET ASSUMED
THROUGHOUT HER
ENTIRE TRIUMPHANT
ASSOCIATION WITH
THE SCREEN —

"I WILL NEVER
FORGET YOU!"

YEARS LATER, HELENE
AGAIN MEETS RALPH,
NOW LORD TRAVERSE.



A UNIQUE PHOTO-
PRODUCTION COMBINING
THE LUXURIOUS ATMO-
SPHERE OF ARISTOCRATIC
SOCIETY WITH THE
ROUGH ENVIRONMENT
OF THE TRACKLESS WILDS

FILM COMPANY

Executive Offices
213-229 WEST 26TH ST.
NEW YORK

Film Service, Ltd., Calgary—Montreal—Toronto

36
FAMOUS
FEATURES
A YEAR

ASK THE EXHIBITOR WHO USES ESSANAY



As a rule, all the advertising you see about filling your till to overflowing means little or nothing.

The exhibitor of today is intelligent and knows that only first-class photoplays bring permanent results.

Essanay is not telling you how to get rich quick or to take in so much money you won't know what to do with it. We will tell you, however, that Essanay today is leading the film world in the production of photoplays.

And we can prove it.

The proof lies in the exhibitor who is using Essanay.

Ask him. Go to the man who is filling his house nightly. You will discover the secret of his success. He is providing his patrons with the best photoplays.

And the best photoplays are Essanay.

G. M. ANDERSON and MARGUERITE CLAYTON

are presented in their latest Western dramas

"Broncho Billy's Protege"

Released Aug. 6

"Broncho Billy Steps In"

Released Aug. 13

"Street Fakers"

A screamingly funny Western comedy

Released Aug. 5

"When My Lady Smiles"

(In 3 Acts)

By Edward T. Lowe, Jr.

Featuring Ruth Stonehouse

Released Aug. 10

"The Fable of the Tip and the Treasure"

By George Ade

You can always find something if you dig long enough. Produced by Richard Foster Baker.

Released Aug. 11

"The Bell Hop"

This Western comedy will convulse everyone with laughter

Released Aug. 12

Released through the General Film Co.

Special 6-sheet muslin Chaplin posters.....	\$1.75	} Essanay Publicity Dept.
Life-sized Chaplin cut-out for lobby stands.....	1.50	
25-foot strips of Essanay stars.....	1.50	

A 50-foot strip scene of "Graustark," "The Slim Princess," "The White Sister," "The Blindness of Virtue" and "A Bunch of Keys" is the best way to advertise these photoplays in your theatre. Price \$1.50. Essanay Publicity Dept., or at the V. L. S. E. branch offices.



Trademark Reg.
U. S. Pat. 1907

ESSANAY

"FIRST TO STANDARDIZE PHOTOPLAYS"

1333 ARGYLE STREET, CHICAGO, ILL.



Trademark Reg.
U. S. Pat. 1907

HENRY B. WALTHALL



the world's greatest photoplay actor, will make his next appearance under the Indian head banner in

"The Woman Hater"

In 3 Acts

A delightful comedy-drama written by the well-known society leader and litterateur,

H. C. Chatfield-Taylor

Produced by Charles J. Brabin

THE NEXT GREAT ESSANAY-CHAPLIN COMEDY

IS

"The Bank"

In 2 Acts

This is the funniest comedy yet produced by the famous comedian, Charles Chaplin. It is a clean, wholesome comedy and a riot of fun from beginning to end.

Released August 9 through the General Film Co.



ESSANAY

"FIRST TO STANDARDIZE PHOTOPLAYS"

1333 ARGYLE STREET, CHICAGO, ILL.



Trademark Reg.
U. S. Pat. 1907



Trademark Reg.
U. S. Pat. 1907

The Blindness of Virtue



Featuring

Edna
Mayo

and

Bryant
Washburn

is the



Greatest Screen Success of the Year

Never has a photoplay met with such universal approval or received such unstinted praise as the Essanay six-act feature, written by Cosmo Hamilton.

"THE WHITE SISTER"

By F. Marion Crawford

In 6 Acts

Featuring **VIOLA ALLEN**

Produced by Fred. E. Wright

"THE SLIM PRINCESS"

By George Ade

In 4 Acts

Featuring **RUTH STONEHOUSE**

"GRAUSTARK"

By George Barr McCutcheon

In 6 Acts

Produced by Fred. E. Wright

These features are thrilling millions and gaining in popularity every day. Book them through any branch office of the V. L. S. E. Inc.



Trademark Reg.
U. S. Pat. 1907

ESSANAY

"FIRST TO STANDARDIZE PHOTOPLAYS"

1333 ARGYLE STREET, CHICAGO, ILL.



Trademark Reg.
U. S. Pat. 1907

Paramount Pictures

Please

PARAMOUNT PROGRAM

is being shown to a larger percentage of the public than any other motion pictures on the market.

WHY? One potent reason is because

PARAMOUNT EXHIBITORS

have a voice in determining what kind of pictures shall be shown on

PARAMOUNT PROGRAM

Each exhibitor sends us a report upon each picture he exhibits.

This report goes at once to the producer, and by it he is guided in his selection of his subjects for future releases.

The exhibitor's criticism is a part of the **PARAMOUNT COOPERATIVE PLAN.**

If **you** are not using **PARAMOUNT SERVICE**, write our nearest exchange about it.



Paramount Pictures Corporation
ONE HUNDRED and TEN STREET
NEW YORK, N.Y.




PARAMOUNT
JESSE L. LASKY PRESENTS

BLANCHE SWEET



AMERICA'S
MOST VERSATILE
STAR OF THE
PHOTOPLAY



RELEASED ON THE PARAMOUNT PROGRAM
AUGUST 9th

CANADIAN DISTRIBUTORS
THE FAMOUS PLAYERS FILM SERVICE LTD.
MONTREAL, TORONTO, CALGARY


LASKY

JESSE L. LASKY

120 WEST 41ST STREET

JESSE L. LASKY Pres.

SAMUEL GOLDFISH

PROGRAM



A PLAY
OF SUBTLE
FEMININE
PSYCHOLOGY
AND DARING
EPISODE, STAGED
WITH LASKY
DISCRETION

FROM THE PLAY BY
CHANNING POLLOCK
BASED ON THE NOVEL
BY AGNES AND
EGERTON
CASTLE

FEATURE PLAY CO.

NEW YORK CITY

Treas. and Gen. Mgr.

CECIL B. DE MILLE Dir. Gen.

LASKY

AMERICAN FILM COMPANY, INC., PRESENTS

THE GIRL FROM HIS TOWN

A Drama
In Four Parts
From the Popular Novel
By Marie Van Vorst

By special arrangement with the author and The Bobbs-Merrill Company, publishers, this story has been molded into a wonderful film drama. It will be released August 5th as a **MUTUAL MASTER PICTURE**. "The Girl From His Town" is a master picture in every sense of the word. Magnificent settings—superb action—perfect photography.

Played by a Cast of Stars

Margarita Fischer	-	-	-	C. Elliott Griffen
Beatrice Van	-	-	-	Joseph Harris
Joseph Singleton	-	-	-	Fred Gamble
—and a host of others				

A wonderful cast! A certain big box-office magnet.



HIS TOWN

A Mutual Master Picture

"The Girl From His Town" will be released through all Mutual Film Corporation offices August 5th. The intense story—the gripping plot—the beautiful scenic effects—stamp it as the very highest pinnacle of motion picture production. Remember the DATE OF RELEASE—AUGUST 5th!

Good for a Run of Several Days—Book Now!

Regular American Releases

The Exile of "Bar-K" Ranch

A Two Part "Flying A" Drama—Released August 9th

Featuring Vivian Rich and Roy Stewart

Directed by Reaves Eason

"Jimmy On the Job"

American "Beauty" Comedy-Drama

Released August 10th

Featuring

Neva Gerber and Webster Campbell

Directed by Archer MacMackin

"Comrades Three"

A Single Reel "Flying A" Drama

Released August 11th

Featuring

Winifred Greenwood and

Edward Cowen

Directed by Henry Otto

Book American Productions
Swell Your Box Office Receipts!

Each of these releases is distributed throughout the United States exclusively by Mutual Film Corporation.

American Film Company, Inc.

S. S. HUTCHINSON, President

CHICAGO

ILLINOIS



A Smashing Big Broadway Success!

THE DIAMOND FROM THE SKY

A Picturized Romantic Novel

By Roy L. McCardell

This wonderful film production—the original continued photoplay in chapters—is the big sensation of Broadway. In the heart of New York's great theatre district "The Diamond From The Sky" plays to the biggest crowds. Throngs clamor night and day for admittance.

Everywhere—in the metropolis—the smaller city—the town—village—everybody goes to see "The Diamond From The Sky."

You exhibitors who have not booked "The Diamond From The Sky"—you are missing the greatest box office success in the history of motion pictures. A new two-act chapter is released each week. Fourteen chapters are now appearing. Book this *biggest money-maker in the business!*

For booking information, *write, wire or see at once* the North American Film Corporation representative at your nearest Mutual Exchange or write or wire us.

North American Film Corporation

JOHN R. FREULER, President

Executive Offices
71 West 23d Street
New York City

North American Representatives at Every Mutual Exchange in America



The Majestic Motion Picture Co.
PRESENTS FOR ITS TWO-PART FEATURE
SUNDAY, AUGUST 8



"TEDDY" SAMPSON

BIG JIM'S HEART

Featuring

Charles Clary and
"Teddy" Sampson

A Western Story of more than usual
merit.

MAJESTIC AND KOMIC GUIDE FOR EXHIBITORS
(In which we try to tell only the truth about all Majestic and Komik releases)

THE STRAWMAN (1 Reel Majestic). Release date Tuesday, July 27. A comedy drama by the Majestic Juvenile Company, in which the kiddies succeed in capturing the escaped convict.

VICTORINE (2 Reel Majestic). Release date Sunday, August 1. A character comedy drama featuring DOROTHY GISH in a new and exceedingly amusing characterization. Victorine is the human target for the knife thrower and in the end marries the angel who has backed the show.

THE DEACON'S WHISKERS (1 Reel Komik). Release date Sunday, August 1. An unusual, interesting comedy number by Anita Loos, featuring Fay Tincher and Edward Dillon. While the Deacon's whiskers are caught in the bath house door, his daughter marries the man of her choice.

BILLIE GOAT (1 Reel Majestic). Release date Tuesday, August 3. Another child comedy by the Majestic juvenile company, in which the children are shown conducting a secret society in imitation of their elders.

BIG JIM'S HEART (2 Reel Majestic). Release date Sunday, August 8. Featuring Charles Clary and "Teddy" Sampson in a story of early Western life, in which the Sheriff learns that his rival is not guilty of the murder for which he is to be hanged, and saves his life.

FATHER LOVE (1 Reel Komik). Release date Sunday, August 8. Another Komik farce in which the ladies of society appear in the roles of the stronger sex.

LOBBY DISPLAY

New poses of Majestic and Komik
players in sizes up to 5 feet high.
Prices and particulars on request.

MAJESTIC MOTION PICTURE COMPANY

Studios: 4500 Sunset Blvd.
Los Angeles, Cal.

Business Offices: 71 West 23rd St.
New York, N. Y.

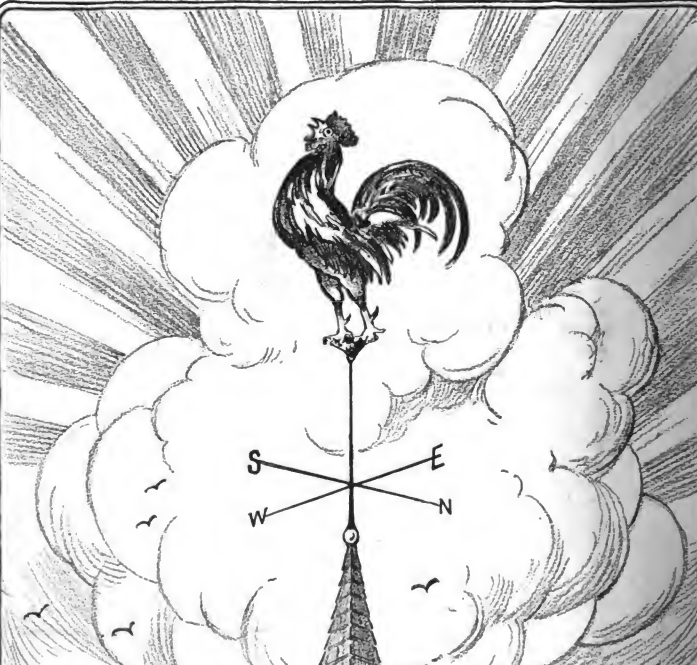


ABOVE ALL QUALITY

MUTUAL PROGRAM

MUTUAL
PROGRAM

MUTUAL
PROGRAM



North-South-East-West
EVERY WHERE
PATHÉ NEWS the best
The PATHÉ EXCHANGE inc.
EXECUTIVE OFFICES
25 WEST 45th ST. NEW YORK

NEAL of the NAVY

A big serial, written by a big author (Mr. Wm. H. Osborne), acted by big stars, and produced in a big way by Balboa.

The scenes of navy life are taken with the approval and by the sanction of the Secretary of the Navy.

Complete in 14 chapters, and released September 2d.

The PATHÉ EXCHANGE, Inc.

Executive Offices:

25 West 45th Street, New York



Featuring
Lillian
Lorraine
and
William
Courtleigh, Jr.

Coming

WORLD FILM CORPORATION

OFFICE OF GENERAL MANAGER

130 WEST 46TH STREET

NEW YORK

LEWIS J. SELZNICK

My Dear Mr. Exhibitor:-

The announcement of the formation of the Equitable Motion Pictures Corporation and its intention of marketing its features through the World Film Corporation should be of tremendous interest to you. It means that the first step has been taken toward the goal of direct distribution--a plan which I have fostered--and every advance toward which means a correspondingly increased benefit to the exhibitor. By utilizing the distributing facilities of the World Film Corporation for the dissemination of its products the Equitable Motion Pictures Corporation saves the cost of the maintenance of an extensive and expensive exchange organization. That saving will be put into Equitable films. Superior films are a benefit to the exhibitor that is expressed by capacity--taxing audiences.

As a start toward direct distribution the association of the Equitable and World Film Corporations presages the eventual cessation of the useless competition engaged in by a half dozen representatives of as many different producing concerns in the same city--a competition which in nine instances out of ten works the exhibitor an injury by influencing frequent changes of program and business policies that lead to the displeasure and disorganization of a theatre's clientele willing to accord hearty support only to films of a nature and standard which have earned its favor.

The Equitable's announcement is "meaty" with good news for you. Spend a moment digesting it.

Very truly,



VICE-PRESIDENT AND GENERAL MANAGER.

OUR TRADE-MARK

By which Equitable Productions of Distinction, Excellence and Superlative Quality shall be Known.



"A SYMBOL OF SUPERIORITY"

EQUITABLE MOTION PICTURES CORPORATION

Executive Offices: 130 West 46th Street, New York City

Equitable Productions Released Exclusively Through the Branches of
World Film Corporation LEWIS J. SELZNICK Vice Pres. & Gen'l Mgr.

EQUITABLE

CREATED WITH HONEST PURPOSES

The Equitable Motion Pictures Corporation in introducing itself, does so with the full knowledge that motion picture exhibitors, generally, are justified in being skeptical.

We make no promises other than to issue for release each and every week:

1st—A five reel feature production

2nd—A one reel comedy

both of such a standard as the best talent (in each of the respective departments required by such an enterprise as ours) can produce, with a keen foresight toward the ever and rapid changing conditions and improvements that time demands and master minds create.

We do not believe that our success shall come over night—our goal is too great to be reached hastily—but with the courage of our convictions—a willingness to toil incessantly—inspired by an ambition to become the pride of the industry and representative of America's highest commercial ideals, we feel that our honest and honorable policies, coupled with a determination to help elevate our trade, will ultimately gain proper recognition, and to that end we solicit your co-operation.

EQUITABLE MOTION PICTURES CORPORATION

Executive Offices: 130 West 46th Street, New York City

Equitable Productions Released Exclusively Through the Branches of World Film Corporation

EQUITABLE

The Stars and some of our early releases, follow:



William Courtleigh in "Life's Crucible"



Florence Reed in "The Cowardly Way"



Tom Wise in "Blue Grass"



Helen Ware in "The Price"



Julius Steger in "The Master of the House"



Robert T. Haines in "Human Cargoes"

The above are merely mentioned to acquaint you with the type and character of Equitable Productions.

Our regular announcement of releases and dates of release for the first three months will be issued in due season.

EQUITABLE MOTION PICTURES CORPORATION

Executive Offices: 130 West 46th Street, New York City

Equitable Productions Released Exclusively Through the Branches of World Film Corporation



WORLD FILM

LEWIS J. SELZNICK

25 GREAT NEWS COMBINE WITH TO MAKE NA

FIRST RELEASE AUGUST 9TH OF 1000
WAYMAN. CO-OPERATION OF CAMERA
PAPERS ASSURES TIMELINESS, AND
TO-THE-MINUTE PHOTOGRAPHIC
INGS. HALF THE FILM TO
AL IMPORTANCE,
PICTURE LOCAL
HOOD

THE CINCINNATI ENQUIRER

The Times-Picayune.

THE MINNEAPOLIS JOURNAL

The Times

The Dallas Morning News.

CHICAGO HERALD

PUBLIC

THE ATLANTA LEDGER

THE BUFFALO ENQUIRER

THE Wayman plan is a new development of the news-of-the-day-on-the-film idea. Show the first one and you will show them regularly; your audiences will demand them. Most news films are a collection of pictured happenings of slight general and NO particular interest, gathered here and there by photographers who have had no training that would qualify them as judges of news values. The items which make up each film of the National News Weekly are selected by the editors of more than a score of BIG newspapers. One half of the film (500 feet) depicts happenings of general interest; the other half reproduces news events that have occurred in your city—selected by the editors of your favorite home town paper. Here's a slogan for the National News Weekly—You'll find it irresistible:

"SEE YOUR NEIGHBORS IN THE FILMS"

HOME OFFICE 130 West 46th Street New York

CORPORATION

Vice Pres. & Gen. Mgr.

JOURNALS WORLD FILM TIONAL WEEKLY

FOOT TOPICAL FEATURE PLANNED BY H.P. MEN WITH REPORTERS OF METROPOLITAN GUARANTEES INTEREST FOR UP-REVIEW OF NEWS-HAPPEN-SHOW EVENTS OF NATION-THE OTHER HALF TO AND NEIGHBOR-NEWS.

TWENTY five great newspapers with a combined circulation in excess of five million will devote a part of their space every day to acquainting the public with the unusual interest and exceptional value of the National News Weekly. Every exhibitor will reap a proportionate share of this vast advertising campaign. Be one of them! Here is a list in part of the journals whose readers will swell your audiences:

CHICAGO EVENING POST
PHILADELPHIA PUBLIC LEDGER
WASHINGTON TIMES
CINCINNATI ENQUIRER
NEW ORLEANS TIMES
ATLANTA CONSTITUTION
BUFFALO ENQUIRER
CLEVELAND LEADER
DETROIT TIMES

ST. LOUIS TIMES
DANES CITY POST
MILWAUKEE JOURNAL
MINNEAPOLIS JOURNAL
DALLAS NEWS
OMAHA BEE
BALTIMORE NEWS
MONTREAL STAR
NEW ORLEANS PICTURE

and others that will be announced later.



Phone BRYANT 4020 BRANCHES EVERYWHERE

WORLD FILM CORPORATION

LEWIS J. SELZNICK Vice Pres. & Gen. Mgr.

WILLIAM A. BRADY PICTURE PLAYS INC.

PRESENTS

ROBERT WARWICK

IN

The Stolen Voice

By GAIL MALLISTER



THE
PERFECTLY
PICTURIZED
ROMANCE
OF
A
GREAT
ARTIST

A PICTURE WITHIN A PICTURE

WENDERS, THRILLING, A TEAR OR TWO

ARE ENJOINED STAR IN A CHAIR AT THE CREATED ESPECIALLY FOR HIM

THE SORT OF FEATURE THAT MAKES FILM FANS

If you were a \$5000. a-week-tenor, a feted celebrity to whom the envy of men and the love of women came without the seeking and if, suddenly, without warning, you lost your priceless possession—your voice—what would you do? Gerald Dorville became a motion picture actor. One of his film performances was witnessed by the man who, driven by jealousy, had exercised a strange power to deprive the singer of that glorious voice and, as one result, Dorville was again enabled to make his vocal chords respond to his will. In his days of despair Dorville learned values. Restored to the heights from which misfortune had cast him he experienced no difficulty in distinguishing between the adulation of the shallow beauty whose regard for him was a love of the glamor which surrounded him, and the steadfast devotion of the simple single-hearted girl who loved the man with or without the voice.



WORLD FILM CORPORATION

LEWIS J. SELZNICK Vice Pres. & Gen. Mgr.

PRESENTS

FILMDOM'S DAINTIEST STAR

VIVIAN MARTIN

THE PERFECT INGENUE

IN

The LITTLE DUTCH GIRL

A PICTURE VERSION
OF OUIDA'S NOVEL
OF COMPELLING
CHARM —

"TWO LITTLE
WOODEN SHOES"



JEAN, THE WOODMAN,
AND LITTLE DUTCH

The Romantic, appealing story of the babe who startled the old gardener's ducks by appearing among them, afloat in her own little basket. When death robs her of her old friend and guardian she lives alone with her flowers. Romance enters her life when a famous artist, searching for an ideal model for his "Marguerite," sees "Little Dutch" at her spinning wheel. Love, all-engrossing, all-conquering, enters her heart, and then—her artist goes away. "Little Dutch" waits and waits. It never occurs to her that Lionel has forgotten her. She hears that he is ill and in want in Paris. Alone and afoot she starts for the great city to comfort and care for him. She arrives to find disillusion and disappointment awaiting her. Jean, the woodman—Jean, the faithful—takes her back to her village home, but the sunlight has gone out for "Little Dutch." Once more she seeks the pond where the startled ducks found her.

A STORY OF REAL SENTIMENT
DELIGHTFULLY ENACTED

HOME OFFICE 130 W. 46TH ST. N.Y. Phone BRYANT 4020 BRANCHES EVERYWHERE

WIZARD FILMS ARE FUNNY!

There never was a program that wasn't the better for a dash of comedy. The audience has never been assembled which did not appreciate justification for a hearty laugh. Most comedy films are like a fire-cracker whose powder is damp; They sputter, and stutter and then fizzle out. Wizard films are comedy-fireworks, skilfully, properly loaded. Touch them off and an explosion invariably follows. The

**AUDIENCES
IN**

**EXPLODE
LAUGHTER**

**BURNS
AND
STULL**

**POKES
AND
JABS**



"MASHERS & SPLASHERS"

Pokes and Jabs are the most consistently comic film creations being presented today. Fill your house with giggles, chuckles and grins.

THE WORLD FILM CORPORATION

LEWIS J. SELZNICK — VICE PRES AND GEN. MGR.
PRESENTS

BURNS AND STULL IN THE WIZARD COMEDIES

POKES AND JABS	IN	ONE BUSY DAY
POKES AND JABS	IN	A QUIET GAME
POKES AND JABS	IN	MASHERS & SPLASHERS
POKES AND JABS	IN	JUGGLING THE TRUTH

HOME OFFICE 130 W. 46TH ST. N.Y. Phone BRYANT 4020 BRANCHES EVERYWHERE



RING W. LARDNER

YOU KNOW ME, AL!

THE publication in The Saturday Evening Post of "The Letters of a Busher" elevated Ring W. Lardner from a position of comparative literary obscurity to a place in the sun among the ablest of American humorists. Overnight the ingenuous, unconsciously funny fiction figure he had created became famous. Especially to those who love baseball and follow with interest the doings of the players of the national game, did the conversation and comment of this self-appreciative diamond-hero appeal irresistibly. Characteristic sayings of the busher were interpolated into the slang of the day. He became a national figure. Now he is in the "movies."

The World Film Corporation is offering a series of twelve of the busher's adventures. Each film is a complete feature, but the dozen are so connected by the personalities of their people—the busher and his friends—that by booking the set in its entirety you get a serial—a serial that is a humorous masterpiece—a serial with audiences ready-made and waiting for it.



Many of the pictures were made on the grounds of the Chicago Cubs. A number of baseball's shining lights—notables of the national game—are members of the cast. Roger Bresnahan, Hans Wagner, Garry Hermann and others equally well known here appear for the first time as screen actors.



THE WORLD FILM CORPORATION

LEWIS J. SELZNICK, Vice-Pres. and Gen. Mgt

PRESENTS

The Ring Lardner Series "YOU KNOW ME, AL"



LETTERS from BUGS to GUS

THE PICTURIZATION OF A MILLION LAUGHS

HOME OFFICE 130 W. 46TH ST. N.Y. Phone BRYANT 4020 BRANCHES EVERYWHERE

Who stole Mrs. Weed's rings? Was it Celeste, the manicurist, or Vincenzo, the chef who had served the Grand Hotel faithfully for many years? Both emphatically deny their guilt, but all the evidence points to one of the two as the guilty party.

This is the mystery which confronts the officials of the Grand Hotel, in



THE RIDDLE OF THE RINGS

Released in Regular Service, Wednesday, August 11th

ONE OF THE TWELVE WEEKLY TWO-ACT

MYSTERIES of the GRAND HOTEL

Eventually Celeste and Vincenzo are found innocent of the crime. The story reveals the famous "thousand dollar swindle"—known to every hotel man—by which a pair of crooks victimized almost every hotel of prominence in the country. Such representative hotels as the McAlpin and Buckingham, of New York City; Auditorium Hotel, Chicago; Hotel Jefferson, St. Louis; Hotel St. Francis, San Francisco; Hotel Savoy, Kansas City; Hotel Mason, Jacksonville, etc., furnished us with the material upon which we have built this remarkable series. Get in touch with the nearest rental exchange and ask to be booked for every one of the twelve two-act episodes!

Special 1, 3 and 6-sheet 4-Color Lithographs

This Series obtainable at all General Film Branch Offices and Greater New York Film Rental Company

KALEM COMPANY

235-39 West Twenty-Third Street

New York City





STEWART BAIRD

who played the leading roles in such Broadway successes as:

"The Debutante," at the Knickerbocker Theatre; "Iole," Longacre Theatre; with Sam Bernard, in "All for the Ladies," Lyric Theatre; "Little Boy Blue," Lyric Theatre; and in "Snowwhite," and other plays at Winthrop Ames' Little Theatre, is the star who enacts the role of Eastman, the unfortunate husband

In the
Four-Act



Feature
Production

of McKee Rankin's Greatest Success

The RUNAWAY WIFE

Released in Regular Service, Monday, August 9th

Don't fail to get the Special 1, 3 and 6-Sheet 4-Color Lithographs

This feature obtainable at all General Film Company Branch Offices and
Greater New York Film Rental Company

KALEM COMPANY

235-39 West 23d Street,

New York City, N. Y.



The Kleine-Edison Feature Film Service

Offers as its initial attraction

Miss *Irene Fenwick*

In George Kleine's Film Dramatization of Owen Davis'

"THE WOMAN NEXT DOOR"

Five charming reels of drama founded on the stage play of that name.

Essentially a story of the heart—of gossip, misunderstanding and social persecution—told with pretty pathos and winning sympathy—emotions of which Miss Fenwick is past mistress.

"THE WOMAN NEXT DOOR" possesses those great essentials of successful film—it clings fast to the interest—touches the fancy—and is truly dramatic without being sordid.

You are sure to like "THE WOMAN NEXT DOOR."

For Release September 1st

AND



Coming September 8th

Mrs. Fiske

In

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featuring

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Here's a record-making companion for that suspenseful masterpiece, "Out of the Ruins." For "The King of the Wire" is written and produced by the same emotion-twister who played with our nerves in "Out of the Ruins"—Ashley Miller. The same actor who, in "Out of the Ruins" put over the big life-saving act, Pat O'Malley, is here presented in a nerve tinger—see him walk on a slack telephone wire, high above the tree tops, with Gladys Hulette on his back. As the wire swings and sways, as we see the pursuing crook start out on the wire in pursuit, even a "hardened" Exhibitor will get a thrill that starts the perspiration. Then comes the battle in the air. It's nothing of the same old stuff—something new, big, gripping in the unusualness of it, not to mention how cleverly the scene is inwrought to put punch of trip-hammer power into the play. Friday, Aug. 13th.

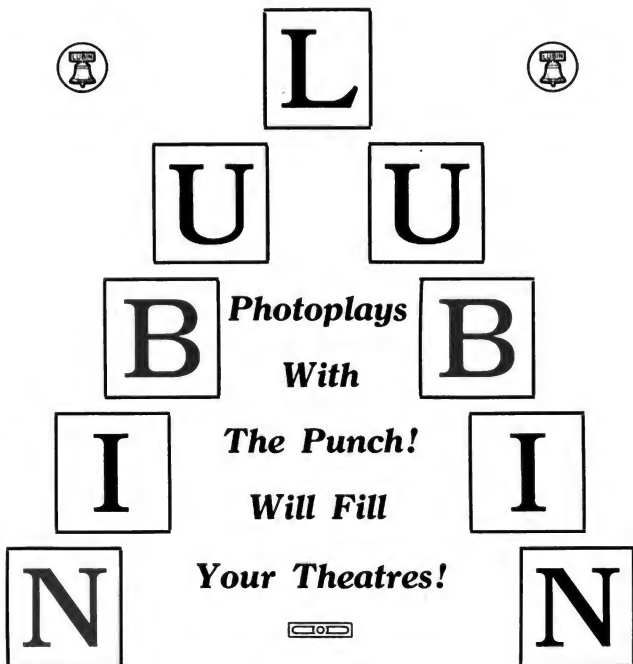
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August 14—HER ROMEO—a hair-trigger farce, featuring **Billie Reeves** and **Mae Hotely**.



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MANUFACTURERS
MAKE GOOD PICTURES
= SOMETIMES. =
SOME MANUFACTURERS
MAKE POOR PICTURES
= ALL THE TIME. =
FEW MANUFACTURERS MAKE
GOOD PICTURES ALL THE
TIME. PICTURES THAT ARE
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ARE WORSE THAN
NONE AT ALL.
GOOD POSTERS
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THE GODDESS POSTERS
ARE GOOD POSTERS
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YOUR PATRONS
WHAT TO EXPECT--
THE BEST IN
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COMEDY FOUR, KATE PRICE, FLORA FINCH, WILLIAM SHEA & HUGHIE MACK.



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A SWEET STORY WOVEN AROUND THE INFIDELITY OF AN ACTRESS AND HER RECON-
CILIATION WITH HER HUSBAND AFTER APPEARING IN ONE OF HIS OPERAS, STOLEN
BY A RIVAL - FEATURING NICHOLAS DUNAEW, DOROTHY KELLY & WILLIAM DUNN.



"THE TIGRESS" RELEASED AUG. 28

AN UNDERWORLD STORY DEALING WITH THE ADOPTION OF A CHILD BY A WOMAN
LEADING A DOUBLE LIFE, FEATURING JULIA SWAYNE GORDON, LEO DELANEY,
ZENA KEEFE, GARRY MCGARRY, CATHARINE FRANK, GEORGE STEVENS & BOBBY CONNELLY.



"HEARTS ABLAZE" RELEASED AUG. 31

A DRAMATIC THREE-REELER DEALING WITH LOVE, HONOR & VENGEANCE, FEATURING -
LEO DELANEY, CHARLES WELLESLEY, ZENA KEEFE, JULIA SWAYNE GORDON, L. ROGERS LYT-
TON, GARRY MCGARRY, NICHOLAS DUNAEW, ROSE TAPLET, FRANK CURRIER & GEORGE STEVENS.



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NEW YORK CHICAGO LONDON PARIS

VITAGRAPH

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Comedy MONDAY, AUGUST 2
Amateur dental operations, anaesthetics and the "Society of the Serpent's Tooth" all help Cutie win his bride and effectually silence her P's objections. WALLY VAN, NITRA FRAZER, ALBERT ROCCARDI, EDWINA ROBINS and DONALD MACBRIDE are the cast.

"The Scar"

Three-Part Drama. Broadway Star Feature
TUESDAY, AUGUST 3
In spite of the terrifying accumulation of evidence against him, Morton is saved from the death penalty by a witness recognizing on the victim's hand, a peculiar scar. GLADYDEN JAMES and HARRY MOREY are the principals.

"The Repentance of Dr. Blinn"

Drama WEDNESDAY, AUGUST 4
A doctor's first law is to save life. The disregarding of this law results in the mother's death, but the child lives to claim full retribution. An all-star cast of Western Vitagraph players.

"A Disciple of Plato"

Comedy THURSDAY, AUGUST 5
The starving poet fights with the chef's wife and is heartily sorry for it. A tragedy is averted by the poet confessing he was in love with the chef's cooking and not his wife. TEMPLER SAXE and JAY DWIGGINS in the leads.

"Dimples and the Ring"

Comedy FRIDAY, AUGUST 6
Hugh steals the cup, but his ring gives him away. Lillian steals it back again and her dimples betray her. -Both exclaim "You burglar!" then they go and get married. LILLIAN WALKER as "Dimples."

"Pat Hogan, Deceased"

Two-Part Comedy SATURDAY, AUGUST 7
Reported dead by a false friend and finding his "widow" about to marry again, Pat gets sore and busts up the party. Faithless Mike gets left altogether. Featuring the Big Comedy Four: WILLIAM SHEA, FLORA FINCH, HUGHIE MACK and KATE PRICE.

Six a Week, Including a Three-Part Broadway Star Feature

Comedy "WHAT DID HE WHISPER?" Monday, August 9
Two-Part Drama "LIFE'S YESTERDAYS" Tuesday, August 10
Comedy "HIS FAIRY GODMOTHER" Wednesday, August 11

Military Drama "HIS BUNKIE" Thursday, August 12
Comedy "A KEYBOARD STRATEGY" Friday, August 13
Three-Part Comedy. Broadway Star Feature "HEAVY VILLAINS" Saturday, August 14

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THE LEGACY OF FOLLY

Miss Meredith is the little actress who created such a sensation in "Help Wanted," at Maxine Elliot's Theatre, last year. She also succeeded Laurette Taylor in "Peg o' My Heart," played Modesty, in "Everywoman," and the title role in "Madame Sherry," when that success was presented at San Francisco. Miss Meredith appears as Constance, a victim of heredity in this powerful modern drama.

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Mysteries of the Grand Hotel

This remarkable episode is based upon incidents furnished Kalem by A. S. Katz, of the Auditorium Hotel, Chicago.

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Leaping from a train going at high speed; rolling down a raised drawbridge; swinging from the roof to the interior of a box car—these are some of the perilous chances Helen takes in this story!

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(The Index for this issue will be found on page 1080.)

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Saturday, August 7, 1915

Facts and Comments

THE man who pays a license for the privilege of exhibiting moving pictures ought not to be troubled with municipal competition. It seems that in St. Louis the city runs "free pictures" on a somewhat large scale, thus making considerable inroads on the patronage of exhibitors. "Free municipal motion pictures" may be all right if confined to a limited territory and run in connection with settlement work, but when the "free entertainment" is patronized by large sections of prosperous people it is quite a different matter.

RECOGNIZING that the motion picture is its most powerful for the saloon is now trying to mix a moving picture show with the liquid dispensations passing over the bar. In several Western cities saloon-keepers have made application for a license to exhibit motion pictures. They have so far met with little success. Here is a matter for the organized exhibitors to get busy with. They ought to report such places to all

the exchangemen and producers. The latter, we have no doubt, will refuse to supply films to saloons. The motion picture cannot and will not be prostituted to promote the sale of cigarettes or to stimulate the consumption of liquor.

A GRAVE question: Out in Kansas the censors swooped down upon a picture because a man was shown in the dreadful act of losing his nether garments, or at least a substantial outer part of them. Kansas code of morals defines such a situation as suggestive. We refer the whole question to a special committee consisting of Breiteringer of Pennsylvania and M. M. Miller of Ohio. From the decision of such a committee no one would dare to appeal.

BY THE WAY it almost looks as if some of our producers had been affected by Breiteringer's justly celebrated edict and that "all comedies must have a serious purpose." Some comedies that have recently been "released" (the word fits in well here), might better have died "a-borning." They were not only serious, but sad like a picture of Gloom chasing Joy from the atmosphere of the motion picture theater.

RECENTLY we printed a suggestion in these columns that exhibitors insert slips into films showing where the censors have spoiled a good scene. The suggestion originated in the brain of an operator in an Ohio town. He thought that such a course consistently followed by the exhibitors would be the best means of rousing public sentiment against censorship. Since then we have received many assurances of the excellence of this suggestion and we take this way of again bringing it to the attention of exhibitors who live in censorship states. The suggestion is simple, practical and effective.

THE Reverend Dr. Crafts writes to deny that he advocated the restriction of motion pictures to one a week. His statement on the scarcity of educational pictures he also denies. Unfortunately for him the writer heard the reverend gentleman's nonsensical and reckless remarks with his own ears and cannot therefore accept the denial of Dr. Crafts. Perhaps the doctor's recollection is bad. That is a common failing of people who talk too much.

WE CHEERFULLY confess that we did not know who Robert C. Barton was until in his capacity as secretary of the Morals Efficiency Committee of Los Angeles he has succeeded in attracting our unfavorable attention. Speaking at the National Purity Congress Barton made this statement: "Every moving picture actress loses her virtue when she aspires to enter the field." Now there may be nothing the matter with the general health of Barton, but we fear for his imagination. It needs a thorough process of disinfecting.

We will go further and say that any man who will make a contemptible general statement like that is a cad. If we had been unfortunate enough to have been in his audience at the time we rather feel that he would have been called a liar "right out in meeting."

ALBANY has now come to the front and is fighting the local ordinance against Sunday closing. Under the decisions of the highest courts the motion picture theaters have an absolute right to keep open on Sunday anywhere within the jurisdiction of the State of New York. In the meantime prepare for fighting a new Sunday closing law next winter when the legislature convenes.

Presto, Change!

By LOUIS REEVES HARRISON.

GIVEN a stage play that has gone stale and died from lack of public support, or given a novel that has seen its day and contains so little of present interest that double-handed dealers can not sell it at any price, what kind of a five-reel feature can be constructed from such materials? Such is the problem of the adapter who is called upon to rearrange a composition so that it shall be fit for presentation on the screen. He may well earn all that he is paid if he makes a skilful rearrangement and lets it go at that, for he will receive no credit for his pains, but the result can not be other than mediocre. Any architect who is called upon to rebuild and limits himself to the old material must be a creative genius to evolve a fine structure under the circumstances; and, if he is a creative genius, he should not be so hampered and cramped as to the material he shall use.

Between audiences craving strong stories of the hour and men engaged in distribution calling for the wornout stuff of yesteryear the producer is very often at loss how to decide his own policy. He can not respond to the popular demand with what has already outlived its usefulness, and he can not publish new stories unless he can find authors to write them, authors who receive a royalty on gross receipts in literature and the drama, whether they are famous or infamous. Stage directors have enough to do in theater or studio, and their special qualifications are those of their profession. Actors are at their best in their own line of work. Authors refuse to give blood and soul to a story without due recognition and adequate compensation. So the work of hack adaptation goes on, and the producer loses public respect and business good will.

A condition of uncertainty is bound to prevail in motion picture production for many years to come unless a condition of better understanding is established between screen author and screen publisher. We are no longer dealing with a cheap form of entertainment, having no greater significance than that of reflecting what has been done through other mediums of expression. Consider the popularity of the two highest-priced interpreters of screen stories in 1915. Neither was a star before appearing in moving pictures. Both worked their way to popularity in plays written for screen presentation alone, plays to which were attached no names made famous in drama or in literature. This new art has resources of its own, but many will never realize it until they learn through the lessons of bitter experience. When they do learn, there will be a quick change of policy.

Now the average stage play handed to an author for restoration to a former standing, for rehabilitation, is the sorry story of the woman who went wrong, as if theatrical gentlemen were best acquainted with that kind. The fascinating woman who passes through the liveliest kind of experiences, to say nothing of blood-red temptation, and survives the test with a better idea of herself and of the world in which she lives is rarely mentioned, possibly because she has a character wholly lacking in appeal to theatrical gentlemen. It is a venerable stunt to present the adventures gorgeously arrayed, the temporary idol of gentlemen in dress suits, an ancient derivative of life in Paris as it is supposed to be by the hack playwright and frequenter of Lobster Square restaurants. All very well as an occasional dose for the unsuspecting emigrant, but nauseating as a steady diet for intelligent men and women, especially for those who know something about the shady side of life.

If stern realism is to present life as it is, even if delightful romance is to present life as it might have been, or might be, why should we so constantly concern ourselves with the rehabilitation of "Camille," or of "Sappho" for the picture play? It can not be that producers imagine that the only creatures of warm flesh and blood are women whose general character, whose very occupation, marks them as incapable of any real depth of feeling. How about the full-blooded creature who is thrown on her own slender resources when unprepared for the struggle, when unprotected by influences of home and family, who is spurred on by natural impulses to exhibit the glowing warmth of her heart, who fights a desperate battle between duty and inclination, whose purity and courage triumphs in the end—has she no place in the pictured play? She would make a glorious heroine, and there would be something worth while to learn from her story.

The architect of a new house built out of old materials will find himself up against an idea that it is not his design that counts. Even when his design is so adequately treated that the complete result elicits critical praise and proves to be a profitable undertaking, he may count upon no added compensation, and he adds very little to his personal reputation. While his plan makes success possible, he is not recognized as a factor in that success. While live people care very little about the ashes of what has burnt itself out, the producer has an idea that a new flame can be blown into them by some modern author of ability and proposes to give both credit and compensation to the author of the ashes rather than of the flame. Right there lies one cause of the tiresome artificiality shown in a large majority of five-reel feature plays.

There are few men thoroughly familiar with all requirements of screen presentation who are capable of stirring dead embers into a beautiful glow of light, and the principal charm of their work lies in their own interpretation of world problems. It is no easy matter for one of such men to act as the mouthpiece of an artist who has said his say in a different medium of expression. There is a certain individuality in a strong writer, in the eyes with which he sees, in the mind with which he transmutates what he has seen, that makes his art-form more or less a self revelation. The real significance of a photodrama lies in what he conveys through it. The theme of the original work may be the merciless world dictum—the adapter may unconsciously be influenced by his own sense of what is just and right. He is apt to bring us into touch with people of today instead of parading the ghosts of our ancestors. He is strong because he has a will of his own.

The great doubt concerning twice-told tales lies in the fact that they rarely have anything new to offer in themselves, whereas the audience craves novelty—people not only desire to live but to live more abundantly than in the past. That they are required to sit and look at what affords them neither suggestion nor encouragement is due very largely to the dogmatic exactions of exchange men and distributing agencies. As long as such exactions exist, so long will adaptations from old works continue, with theatrical stars long relegated to the bush circuits as interpreters. In the stagnation that ensues producers cast about them for a remedy, but they need not look further than the arrangement made by publishers with novelists and by stage producers with dramatists. Only when distributors cease to impose on the good faith of audiences will a bright new era begin.

"The Good Old One Reelers"

By W. Stephen Bush.

IN A RECENT communication to this paper we find these words: "Please give us some articles on when are we to have the good old one-reelers again, the backbone and life-blood of the picture business? We want the assorted program and a variety of films with 'punch' and a let-up on the epidemic of long padded stuff and Big Stars who don't put the dollars in the box office, at least not in small towns."

Our friend no doubt voices a feeling of unrest and dissatisfaction which is found in the exhibiting ranks old one-reelers" he propounds a problem that at this time puzzles us all. When, indeed, will these "good, old one-reelers" come back? That the school of motion picture production which worked on the thousand foot reel as its unit has deteriorated no one will deny. In proportion as the multiple reel developed the single reel weakened. Today the art of producing fine single reels has practically become a lost art and the men who were masters in this art seem to have lost their cunning.

A concrete example will illustrate just what I mean and I know that most exhibitors will agree with me. The man who created a new school in dramatic cinematography discovering and cleverly utilizing the advantages of the screen was David W. Griffith about seven years ago. He has since specialized in multiple reels, but nothing he has done in the new field has surpassed the unforgettable old Biographs like "Pippa Passes," "The Baby's Shoe," "The Lonely Villa" and scores of others familiar to old time moving picture men. I believe some of these splendid old "one-reelers" have been re-issued by the Biograph Company, and I have no doubt they were well received by the public.

Is there any reason to suppose that a revival of the single reel school of art would be welcomed by exhibitors and by the public. Though Griffith was the first and foremost man in this new school he was by no means the only one, and we all remember that in the hey-day of the "licensed films" every producer of the group with perhaps one or two exceptions, struck a wonderfully high average in single reel quality.

Who would then have thought that the single reel would ever come to be a mere filler? The good feature of substantial length has, indeed, come to stay, and is destined to an higher development along the lines of quality, but why should the single reel not parallel this quality? There is not a man in the exhibiting business today whose memory and experience go back seven years who would not gladly trade two or more "ordinary features" for one good, old "licensed" single reel as the single reel averaged in those days.

Is it possible to specialize in both; to make first-class single reels and first-class multiples with practically the same materials and on practically the same basis? Here is a large question which has often been discussed pro and con among the exhibiting body of the country. I do not know just what the result would be if a vote were taken, nor can I know whether such a result would necessarily be conclusive. In a general way, however, one might say that this is an age of specialization and that in the very nature of things it is very hard for a man to specialize in more than one field at the same time.

Exhibitors must do a lot of hunting and choosing before they can find "a good, old one-reeler" nowadays. The supply is limited. With the increasing demand for at least a partial return to the high-quality single reel we may soon expect better things.

The League's New President

By W. Stephen Bush.

IN CHOOSING for their president Frederick J. Herrington of Pittsburgh, the delegates to the national convention have bestowed a just and well-deserved reward upon one of the pioneers of organization. As far back as 1908 Herrington was active and successful in getting the exhibitors of Western Pennsylvania to realize the benefits of organization and to stand together in the common cause.

Mr. Herrington represents the so-called small exhibitor, whose demise has been so frequently and so futilely predicted in certain firm circles. The small exhibitor has survived thrivingly and bids fair to be in the future what he has been in the past, i. e., the mainstay of the motion picture industry. His existence and prosperity rests upon the broadest and most lasting of all foundations, i. e., the demand for cheap recreation. The exhibitor with a high-class entertainment and with a big seating capacity will by no means diminish, but, on the contrary, promises to play a bigger part than ever before. He will always be less numerous than the so-called small exhibitor. Both types are essential to the growth and welfare of the motion picture.

We believe that the new president possesses in an unusual degree the qualifications which at this time are most needed in the leader of the league. He is above all things an organizer. I have little patience with the men who seek to make little of the league because its growth has been small. What industry has ever been organized on a national basis without the expenditure of a good deal of sweat and time? The exhibitors are scattered over the biggest territory in the world; many of their state organizations were poorly put together from the beginning.

What is needed now is energy and Mr. Herrington possesses energy in abundance. He possesses more than mere energy. He has intelligence and breadth of mind. He is thoroughly familiar with the problems of the exhibitor and with the alphabet of organization. He knows how to put the arguments in favor of organization convincingly before the exhibitor. We shall be grievously disappointed if, under Herrington's leadership, the league fails to grow in numbers and in influence. On more than one occasion Herrington has shown that he abhors a dog-in-the-manger policy against the exchange-man and the producer. He is an earnest believer in mutual co-operation and in a rational and constructive adjustment of the exhibitor's relations with the distributor and the producer. Mr. Herrington faces a grave responsibility in his leadership, and we believe that no one realizes this fact better than he. We wish him success and will be glad to co-operate with him and the other officials of the league in every movement for the betterment of the exhibitor's position.

A word of thanks and more than a word of thanks is due to the outgoing president Marion S. Pearce, of Baltimore. He has made many and great sacrifices for the league and in the course of his administration has made friends both for himself and for the cause of organization.

We hope that one of the first acts of the new administration will be the strengthening of the state units, many of which have at this time little more than a nominal existence.

In its last analysis the strength of the league depends wholly upon the strength of its state organizations. If between now and the next national convention these organizations are brought up to high standards all well-wishers of the league will be sincerely pleased.

Samuel Long, of Kalem, Dies

Pioneer Motion Picture Man Succumbs to Typhoid—In Business Since 1897.

SAMUEL LONG, president of the Kalem Company of 235 West 23d street, and for the past eighteen years one of the most influential of moving picture men, died at his home in the Clarendon Apartments, Eighty-sixth street and Riverside Drive, New York, at 5 o'clock in the morning of July 28. Death was due to typhoid fever, from which Mr. Long had been suffering since July 4. The end came unexpectedly, for on the evening preceding his death the patient appeared to be in good spirits and physicians had no reason to anticipate the sudden collapse.



Samuel Long.

At three o'clock in the morning a blood clot formed in the lungs and nothing could be done to restore Mr. Long's vitality. He grew steadily weaker and passed into unconsciousness shortly before his death at 5 o'clock. He is survived by a widow and two brothers. He was forty years of age.

As had been his custom for a number of years, Mr. Long went to Asbury Park, N. J., to spend the Fourth. While there he was taken ill and a few days later was removed to the Riverside Drive apartment. His strength had been seriously impaired by an attack of pneumonia about a year ago; but despite this handicap his condition improved during the ten days prior to his death. It was characteristic of the courage and optimism of the man that only a few hours before losing consciousness he dictated a long statement relative to motion picture matters.

Samuel Long was a Southerner by birth and as a young man settled in Baltimore, where he received the education that made him an expert mechanical engineer and chemist. In 1897 he moved to New York and accepted a position with the American Mutoscope and Biograph Company, later the Biograph Company, and the following year became superintendent of the Biograph factory in Hoboken, N. J. He remained with this concern for about ten years and was directly responsible for many of the technical improvements in the production of moving pictures. At that time the industry was in its formative stages and Mr. Long literally devoted his life to the betterment of an art in which he took a keen personal interest.

When the Kalem Company was organized in 1907, Mr. Long was elected president, an office that he never relinquished. He had been a director and active in the councils of the General Film Company ever since its formation and for a time was treasurer of the organization.

Because of a truly lovable personality and sterling qualities of character that endeared him to associates and competitors alike, Mr. Long was a man of whom it might correctly be said that he had no enemies. He was unselfish in the extreme, always shunned personal publicity and worked indefatigably for the advancement of the business that he had done so much to promote from its inception. He was equally well acquainted with the commercial and technical ends of the industry. There was not a piece of machinery in the Kalem laboratory with which he was not thoroughly familiar and he possessed an exact knowledge of every process followed in the preparation of a motion picture.

In speaking of Mr. Long's great value to the industry, H. N. Marvin, of the Motion Picture Patents Company, said: "Mr. Long developed a singular aptitude for factory management, both in devising economic systems and devices, and also in the management of employees. Many of the systems

he devised and practiced for the manipulation of motion picture films have been widely copied by others. Under his careful supervision, the photographic quality of Biograph products reached a high degree of excellence. Mr. Long was exceedingly faithful and conscientious in all his work and always was absolutely reliable. He stands in the front rank of motion picture factory pioneers. The development of the motion picture art is greatly indebted to him."

Mr. Long's old associates acted as honorary pall-bearers at the funeral held in the Clarendon Apartments on Friday afternoon. They were J. J. Kennedy, General Film; H. N. Marvin, of the Patents Company; W. N. Selig and J. A. Berst, of the Selig Polyscope Company; W. T. Rock, J. Stuart Blackton and A. E. Smith, of the Vitagraph Company; Siegmund Lubin, of the Lubin Company, and George K. Spoor, of the Essanay Company. Officers of the Kalem Company were the active pall-bearers. Interment was in Woodlawn Cemetery, New York.

Arbuckle in New Film for Bosworth

MACKLYN ARBUCKLE, the popular star of the legitimate stage whose success in the Bosworth production, "It's No Laughing Matter," has made him a big favorite among motion picture patrons, is soon to be seen in "Home and Politics," a screen adaptation of his well known vaudeville success, "The Reform Candidate," written by himself in collaboration with Edgar A. Guest.

"The Reform Candidate" was first produced in vaudeville by Mr. Arbuckle at Washington, D. C., on Christmas Day, 1912. The premier was an instantaneous success and was booked for two seasons in all the largest vaudeville theaters in the East and South. His appearance in the Five-Star revival of "The New Henrietta," which just closed after a big tour of the country, prevented his acceptance of an offer from the Orpheum Circuit, which would have brought him to the coast.

Mr. Arbuckle had just returned to his country estate on the St. Lawrence River after an active season on the road when he received a telegram from Bosworth, Inc., calling him to Los Angeles for another picture. The star is already at work on this production at the Bosworth studios and must finish up his activities there in order to return to New York by August 1 to report for rehearsals for his winter engagement.

In the Bosworth production, "It's No Laughing Matter," Mr. Arbuckle displayed with notable success his adaptiveness for screen work and big things are expected in his second subject for these producers. "Home and Politics" will show off the popular star to best advantage and should score big success for him on the screen.



Macklyn Arbuckle.

FLORENCE LAURENCE SERIOUSLY ILL.

Word comes from Milford, Mass., that Florence Laurence, who, before her retirement from moving pictures a year ago, was one of the best-known motion picture actresses in the profession, is seriously ill at her country home here. Her condition is so serious that two Boston specialists have been telegraphed for.

Miss Laurence entered the motion picture field ten years ago while yet a girl in short dresses. Her first important parts were played under D. W. Griffith at the old Biograph studio. Later she played with King Baggot at the old Imp (Universal) studio in the original Imp company. After a year and a half with the Imp company, Miss Laurence went to Philadelphia, where she played leads for a time with Arthur Johnston. Ill health compelled her to retire from pictures for a time, but upon her recovery she joined the Victor company, playing opposite Matt Moore, until her retirement from work before the camera about a year ago because of ill health. In private life Miss Laurence is Mrs. Harry L. Salter, wife of the moving picture director of that name.

Coming Over the Divide

Blaisdell Becomes Poetic over the Passes of the Rockies,
But Is Shocked by a Shot in the Night.

From the Moving Picture World Staff Correspondent.

Denver, Colorado.

A TINY stream trickled along the tracks at the eastern exit of the tunnel at the crest of Tennessee Pass, in the Colorado Rockies, two miles in the air. One spring might have been the source of the water.

"As we entered the two hundred feet of tunnel you may have noticed a similar bit of water," said an easterner who owns railroads in the West. "That was on the way to the Pacific. This bit here is the Arkansas River, and it's on its way to the Atlantic. And that's some ocean. Did you ever see it?"

There are times when one is torn by conflicting emotions; when he doesn't know whether to fall on a man's neck or to call him names.

It was with deep interest we followed during the afternoon that bit of water 162 miles down to Pueblo, over a mile nearer sea level. We saw it grow into a husky stream, that tumbled and surged through the same old course Dame Nature had selected thousands of years before, never realizing she was providing a more or less simple route for the use of railroad engineers of a later era.

Much may be crowded into a single day—in the Rockies—if one will arise before the sun. His first impression may be one of the most lasting: A streak of sunlight just touching the top of a great red side of the canyon of the Grand River. Canyon it hardly is. Rather is it a great plateau inclosed by giant walls. In green fields are a few dwellings, some of them of logs, as they might have been two hundred years ago. Off to the east we catch a glimpse of Old Sol just starting up behind the distant Rockies. The train moves. A man on horseback waits for it to pass. He takes out a match and cigarette. The former he strikes on his saddle; but one hand is required to protect the flame from the morning breeze; he drives his heels into the ribs of the finely-conditioned animal; as the cohesive bit of machinery moves rapidly away the driver throws his head back, settles himself one-sidedly into his saddle, buttons up his flaring jumper and is started for his day's work.

A barefooted boy emerges from a log cabin, walks a few feet and casts a line into the Grand. Another American President in the making? Who will say no?

Through the tunnel, the train slips down the hill and past the big fellows. There is Mount Massive, one of the highest peaks in Colorado—over 14,000 feet—its crest covered with snow. Near it are the closely resembling triplets, Mounts Harvard, Princeton and Yale, all freely touched with winter's tribute. The sky is clear. As we get around to the east a thunderstorm breaks on Yale, shutting it from view. Harvard is in deep shadow. Princeton, in the center, is serene, the sky showing a clear blue through the patches of fleecy cloud above it. A great wreath of vapor, as if slowly issuing from the pipe of a giant smoker, coils about Massive.

Crossing from San Pedro to Catalina a couple of weeks ago the channel was unkind—as usual. A little girl who, during the preceding two hours had heard much about swells, went to the side of the boat. "Oh, papa," she said, addressing a man in clerical garb, "the swelling's gone down." "Yes," replied her father, "the swelling has gone down; and the patient, in fact all the patients, seem much improved," he added as he glanced around the deck.

Dropped off at Salt Lake City on Monday afternoon for a couple of hours. It was tough luck to miss "Bill" Swanson by a couple of minutes. We looked in at the American theater and met up with H. A. Sims, the manager, who said Mr. Swanson had just stepped out. Mr. Sims took us on a flying trip over his fine big house. One of the most interesting factors was the ventilation plant, capable of shooting 60,000 cubic feet of fresh air through the theater in one minute, and every foot of it drawn through water at that. Mr. Sims took his visitor down under the stage and turned on the big Sturtevant fan, warning us to "hold on to your hat." He explained that the air was distributed through 800 mushroom ducts scattered over the house. For a moment it seemed as if not only the hat but one World man were in imminent danger of passing through the water and emerging from those 800 vents. There was no question as to the fine quality of air in the theater.

The American has a splendid Kimball organ, which is used

in conjunction with an orchestra of fifteen or eighteen pieces, the number depending on the season. The lobby of the American is 165 feet long, decorated with large framed photographs of players. Mr. Sims said business was very good, but that there was a feeling among the management of the house that too much was being given for the money. At present the admission ranges from 10 to 20 cents, with some seats at a nickel. It is intended to change these figures, making the admission 10, 15, 20 and 25 cents.

At the Broadway Theater we met Manager A. J. Fyhn, who reported business to be fully as good as could be expected at this season of the year. He said that while there were many tourists stopping off at Salt Lake they did not as a rule spend much money on theatrical amusements, saving the "necessary" for hotels and food and sightseeing. The Broadway has a thousand seats.

It was a pleasure to find in charge of the Universal Film and Supply Company our acquaintance from El Paso, H. D. Cassidy. Mr. Cassidy had been in his present position but two weeks, but that time was sufficient for him to have learned that he likes his assignment, which comprises Utah, Idaho, Eastern Nevada and Western Wyoming. The new manager is arranging for the distribution of Broadway Universal Features in such a way as to give the smaller exhibitors a chance to show them.

Mr. Sims introduced us to I. P. Arnold of the Pathe Exchange, Inc., and J. B. Roden of the Fox Film Corporation. Mr. Arnold said that "Who Pays" had been very successful and that "Neal of the Navy" would be also. Manager Roden reported business good.

Charles R. Gilmour, representing the World Film Corporation in Utah, Montana, Idaho and portions of Wyoming and Nevada, said business was excellent, with no let-up in the demand for features.

By the way, we heard that William H. Swanson now controls three theaters in Salt Lake—the Rex, of 1,200 seats; the Liberty, of 1,000, and the American, of 3,000. And he said something in Los Angeles about having left New York for a rest, to get away from Broadway. Come to think of it, he did add he might have something to spill later. He's a great Bill!

W. P. Moran of the Mutual Film Corporation said his exchange was doing a good summer business.

We just missed Roy P. Madden, the manager of the General Film Company's exchange. Mr. Madden had heard there was a World man at large and had phoned in to his office to see the visitor, but the train man wouldn't wait. In Mr. Madden's absence we were shown over the big exchange by W. C. Riter. There is a large space in the center of the floor for demonstrating machines. The offices are at the front. In the rear are the inspecting tables and a novel film cleaning device; here also are the shipping department and the film storage vault, the latter of reinforced concrete.

Lonis Marcus, president and general manager of the Notable Feature Film Company, was not in, but we met George E. Carpenter, the advertising manager—who said hello to Epes Sargent—and also D. L. Leavitt, representative. The Notable in Salt Lake means Paramount. The exchange is doing a good and steady business with Famous Players' "The Eternal City" and will soon put out George Beban's powerful portrayal of "An Alien."

Up in the Colorado mountains Monday night, or rather Tuesday morning, somewhere about 2 o'clock the train stopped. It had been doing that same thing with considerable frequency and seemingly with unnecessary rudeness. On this particular occasion we raised the shade and looked out the window. The night was dark, but apparently there were a few houses near. Suddenly the air was split by a yell—it was startling in its suddenness and in its sharpness. Instantly it brought to mind the vocal efforts of a square-shouldered cattleman in San Antonio early in March. It was the coyote cry, known to every "puncher" from old Mexico to Montana. Its significance was open to doubt—easily it might have indicated a fight or a frolic or both. Before the second of the two short notes was fairly started reverberating through the hills there was one easterner's head buried four thousand miles more or less in his pillow—and that is no joke—as far below the rim of the window as it was possible to jam it. The yell was not repeated. But surely for a moment it did sound as if there was going to be a mean job

for the sheriff or the coroner. Probably nothing more happened than the greeting of a returned traveler, but if in the future we may see on the screen men crawling under tables or seeking other cover there will be a better understanding of how they are supposed to feel.

The foregoing, as the dateline indicates, has been penned in Denver—a city of wonderful atmosphere; and that goes both ways. The air is invigorating; the town is new—it dates from '58—but it possesses all the charm of the oldest. Within its borders are the advantages of up-to-the-minute civilization; without are innumerable calls to those who love the wild, the unconquered—forest, mountain and stream. But for a visitor of a few, and, of course, short hours, work is doubly work. In the morning we start for Kansas City to visit Joe Gilday and Henry Lappe and the film boys there. And 2 o'clock is striking. Good night! BLAISDELL.

Metro Day at the Fair

Big Motion Picture Event Has Many Thrills—Daring Stunts of Aviator Smith.

THERE were no business sessions of the League on Thursday afternoon, July 15, so the convention delegates, visiting exhibitors and their friends being the guests of the Metro Pictures Corporation at the Panama-Pacific International Exposition, where Metro Day was officially observed. Sight-seeing automobiles and taxicabs transported the visitors from the Auditorium to the Exposition grounds, where free admission tickets were distributed. Shortly after arriving at the Fillmore street entrance, Francis X. Bushman, Marguerite Snow and others of the Metro party made their appearance, and, headed by Exposition guards and a band of music, marched through the dense crowds that filled the Avenue of Palms to the Court of the Universe, where preparations had been made for their reception.

Exposition officials were in waiting here, and Director Frank L. Brown, representing President Charles C. Moore and the board of directors, made a short address. He said in part: "We feel that we owe to the moving picture industry a deep debt of gratitude for the splendid publicity that has been given the Exposition throughout the world. When the last great exposition was held in St. Louis, ten years ago, this industry was in its infancy and the marvelous growth since that time is one of the wonders of the age. This is the first occasion on which the moving picture industry has been officially recognized in this magnificent court and it is particularly pleasing to note the interest that is being taken in the event."

On behalf of the board of directors he then presented to Francis X. Bushman a bronze medal, "in appreciation," as he expressed it, "of the service rendered the cause." Mr. Bushman responded feelingly and stated that posing before the camera was never like this, pointing to the vast crowd that filled the Court, declaring that he had never expected such a wonderful demonstration.

Mr. Brown then presented a similar bronze medal to

The press hitherto has been the great instrument of this beneficent work. With the supreme inventive genius of modern men the press has been supplemented by the moving picture film, which not only gives the same wide presentation



Presentation of Bronze Medal for Hearst-Selig Weekly.

tation of the subject, but which visualizes it in presenting it pictorially, and which has established itself as a new and vital educative force in the modern civilized community."

A bronze medal was also presented to the Exposition Players Corporation, which has the concession for taking moving pictures on the grounds, this being received by George Collins, manager of the concern. Mr. Collins stated that about one hundred and fifty thousand feet of film, depicting scenes and events at the Exposition, were now in readiness to be shown.

Harry Reichenbach, of the Metro Pictures Corporation, was then introduced, and stated that the credit for arranging such a novel program must be given to the Golden Gate Film Exchange. E. M. Asher, of the latter concern, who conceived the idea of Metro Day and who arranged all of the details, was also presented.

The party then proceeded to Filmland, on the Zone, where a hearty contest was held and twenty-five aspirants posed before the camera. One of these will be chosen later to appear in picture productions. A short performance was given on the band-stand at the Plaza, but no attempt was made to enact scenes on the grounds, as was originally planned, owing to the dense crowds.

The most sensational feature of the program, and one which will long live in the memory of those who witnessed it, was the night flight of Art Smith, the boy aviator. With scarcely a breath of air stirring he mounted into the clear sky at 8:45 o'clock in an illuminated biplane, and at a height of three thousand feet etched the word "Metro" in letters of fire on the heavens, a performance that brought forth gasps of astonishment and admiration from the fifty thousand spectators who witnessed the flight. This feature of the program was arranged by E. M. Asher, who is a close personal friend of Mr. Smith. At the end of the flight the daring aviator was presented with a gold medal by Francis X. Bushman, on behalf of the Metro Pictures Corporation.

Those composing the Metro party at the celebration were Fred Balshofer, Francis X. Bushman, Marguerite Snow, Mr. and Mrs. Harry Reichenbach, A. L. Myers of Los Angeles, Mrs. Doll of New York, Art Smith and his manager, William Bastar, and Leon Netter, E. M. Asher and Irvine Lesser, of the Golden Gate Film Exchange.

"YOUTH," WITH BARONESS DEWITZ.

One of the most notable recent contracts signed by the Vitaphone Company is for the appearance of Mlle. Valkyrien, wife of Baron Dewitz, in "Youth" by Lanier Bartlett, to be produced in three parts by Captain Harry Lambart. Mlle. Valkyrien, probably the youngest Baroness at the present time, is the acknowledged prize beauty of her native country, Denmark, her claim to loveliness being recognized by no less a personage than the King of Denmark, who awarded her the prize accorded by Royalty to the most perfect type of Norse beauty. Not only is the Baroness remarkable for her exceptional loveliness, but has won distinction as a member of the Royal Ballet of Denmark, besides being well-known in the Danish Biograph pictures of Copenhagen.

The Baroness will make her first American appearance under the Vitaphone banner, and, in "Youth," will have a part ideally suited to her personality and artistic capabilities. Her associate players will include Antonio Moreno, Donald Hall and Frankie Mann.



Art. Smith Writing "Metro" in the Sky.

Edward A. McManus, general manager of the Hearst-Selig news pictorial service, who responded in a telling manner, outlining the higher ideals of the moving picture news service. He said in part: "The one striking new feature of modern life is the wider and wider diffusion of information.

Vitaphone Features in the Making

Many Big Productions Are Under Way at the Flatbush Studios, Employing Numerous Picture Players.

IT IS officially claimed by the Vitaphone Company that it has more big feature productions under way than any other motion picture company. The statement sounds large, but then the Vitaphone Company is a large concern with facilities for doing many big things at the same time. On this work are employed twenty-two directors of whom eleven are working on feature productions, and of one hundred and twenty-five stock players eighty-five are busy on features. Aside from the regular stock company of players several hundred are engaged as extras as the occasion requires. The following are the productions in course of making: "The Battle Cry of Peace," written by J. Stewart Blackton, is being produced by Wilfred North with these leading players: Charles Richman, Ralph W. Ince as President Abraham Lincoln, Joseph Kilgour as General George Washington, Paul Scardon as General Grant.

"The Goddess," whose thirty parts are nearing completion under the direction of Ralph W. Ince, was written by Gouverneur Morris with Charles W. Goddard in collaboration with Anita Stewart and Earle Williams in the leading parts.

"The Patriot," from the story by William J. Hurlbut, is being made in six parts by Director Marston with Charles Richman, Joseph Kilgour, Arline Pretty, Rose Tapley and Bobby Connelly appearing in the principal roles.

Three pictures that will be shown in five parts each, include "A Night Out," with May Robson and The Big Comedy Four, under the direction of George D. Baker, another of William J. Hurlbut's masterful stories, "The Writing on the Wall," pictured by Marguerite Bertsch and being produced by Tefft Johnson with Joseph Kilgour and Virginia Pearson. "The Island of Surprise," pictured from Rev. Cyrus Townsend Brady's story of the same name in which William Courtenay, Charles Kent, Eleanor Woodruff and Julia Swayne Gordon are appearing in the principal characters under the direction of Lorimer Johnston.

There are also three four-part features, a picturization of George Ade's "Artie," in which Ernest Truex and Dorothy Kelly heading an all-star cast is being produced by Director Harry Handworth. W. P. S. Earle's college story "For the Honor of the Crew," of which he is also the director, introduces James Morrison, Muriel Ostriche and W. B. Davidson of Columbia '09, in the leading characters, and "The Making Over of Geoffrey Manning," by C. T. Dazey and William Addison Lathrop, with Harry Davenport directing a cast headed by Harry Morey and Ned Finley.

"The Ruling Power," a three-part Broadway Star Feature advocating Woman Suffrage, which will be completed very shortly is being produced under the direction of Lionel Belmore, with Edith Storey and Leah Baird, and to complete the list, Captain Harry Lambart has just begun work on "Youth," Lanier Bartlett's three-part picture story in which Antonio Moreno and Mlle. Valkyrie will be seen to advantage.

BRONX EXHIBITORS VISIT BIOGRAPH.

Furthering the keen interest the Bronx exhibitors are taking in Biograph pictures, a movement was made at a recent meeting of the association to obtain permission of the Biograph Company to visit their studios. This permission was granted and Friday, July 23, the entire association were guests of the Biograph.

A tour of the administration building, studio buildings and laboratory was followed by watching Director Vale filming scenes of Tennyson's poem "Dora," a forthcoming three-reel production. For a rest in between tours, the exhibitors adjourned to the spacious projecting room where "Jane Eyre," this week's three-reel release, was projected.

Of particular interest were the miniature projecting machines in the laboratory through which every reel of film is run and thoroughly inspected before it is shipped to the exchange.

After a short social visit, the exhibitors were on their way, firm in their belief that they had seen a studio whose equipment and facilities are in their scope, responsible for the high standard of quality maintained in all Biograph productions.

"SILENT BILL'S" FIRST BABY.

"Silent Bill" Haddock, the well known motion picture director, is now a proud father of a daughter who was born July 20th at the residence of Mr. and Mrs. Haddock, 784 Argyll Road, Flatbush, Brooklyn, New York.

Riley Chamberlain

GRAND RAPIDS, Mich., is the place and 1854 the year that Riley Chamberlain, for forty years a famous entertainer on the legitimate stage and screen, first saw the light of day. But Riley, his legion of friends always call him Riley, despite his sixty-one years, isn't ready for the old man's home by any means. Just the contrary, for the old boy, like good wine, improves with age.

It was a big day for Riley, a husky, smiling lad when he left Cornell University with his prize diploma tucked under his arm. But in his graduation, Cornell not only lost a star pupil, but one of the best all-round athletes of the university's early history. It was a big problem Riley faced after graduation. Where should he begin to turn his talents into money? The Stage! Riley had plenty of ambition and some talent.

Once a member of the legitimate, it wasn't long before Riley began to make a name for himself. During the thirty-five years he was connected with the stage, Riley appeared in support of stars in such successes as "The Blue Mouse," "Tillie's Nightmare," "Lulu's Husband," "Madame X," "Excuse Me" and others too numerous to mention.

When Edwin Thanhouser organized the New Rochelle studios, Riley quit the legitimate for the movies and has been there ever since. As the chief comedian of the Thanhouser forces, Chamberlain has won for himself an enviable reputation, often being referred to as the "Jefferson of the screen." Character leads in Falstaff releases have been his chief work for the past few months.

Riley spends his spare time in a handsome home in New Rochelle. He is an enthusiastic golfer, and a good one, too, and a thorough lover of the great outdoors. Motoring and swimming (outside of golf) are his favorite pastimes. But above all, Riley loves the kiddies and hardly a week end passes but that he is acting as host to a crowd of the little ones at his home.



Riley Chamberlain.

FOY ARRIVES AT KEYSTONE STUDIO.

Eddie Foy, who was recently signed up to work in Keystone comedies under the direction of Mack Sennett, arrived at the studio in Edendale on Monday of this week and immediately started rehearsal in a Sennett picture. Mr. Foy expresses a desire to get into heavy harness at once and take all the bumps that are coming to him.

As Foy walked into the new auxiliary Keystone plant on the morning of his arrival he witnessed Raymond Hitchcock taking a fast dash on the back of a spirited horse. Foy, who had just presented his card to the gatekeeper, returned to that worthy and whispered: "Tell the ringmaster that I won't be ready for work until to-morrow." But when he discovered that there would be no need of horsemanship in his picture he took off his coat and started work.

TOM CHATTERTON IN "WHEN THE TIDE CAME IN."

Thomas Chatterton, the popular star of the N. Y. M. P. corporation, will be presented at the head of a strong cast in a pathetic Kay Bee story of the sea, entitled "When the Tide Came In," released July 30th. Chatterton plays the part of Glenn Morey, a handsome young fisherman of a coast village, who is in love with Nina, an orphan.

CORRECTING AN ERROR.

Through error in the preparation of the copy, it was stated in a full-page advertisement in the Moving Picture World's issue, dated July 31, that "The Heart of Jennifer," with Hazel Dawn, was a Morosco-Bosworth production. The picture in question, which is to be presented at the Strand theater, New York, within the next six weeks, was made by the Famous Players Film Co.

Unique Studio Construction

Novel Ideas Worked Out by David Horsley at His Los Angeles Plant.

COINCIDENT with the alliance of David Horsley with the Mutual Film Corporation, under the terms of which all productions of the Centaur Film Company and the Bostock Jungle and Film Company are to be released under the "Winged Clock," comes news that the new plant which Mr. Horsley has been building in Los Angeles is now practically complete. Here the new animal pictures, which will be released through the Mutual in September, will be produced, as well as many of the comedies, which will form

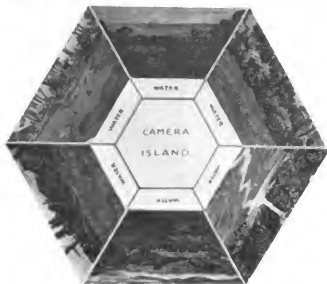


Diagram of New Horsley Arena.

no unimportant part of the Horsley contribution to the Mutual program.

The new plant, which covers a space of five acres in all, located at Main and Washington streets, Los Angeles, contains many unique and entirely novel devices and appliances, which never before have been incorporated in studio construction. The most important of the innovations in the "arena," so called because it is here that all the animal pictures will be taken and which, by reason of its originality and construction and design, may be rated as among the most important of Mr. Horsley's numerous inventions.

Among the other devices and appliances installed in the Los Angeles studios, all of which were worked out by Mr. Horsley, are twelve modern dressing rooms, which have a combination of 144 bungalow fronts of different design for exterior settings.

Specially notable among the many new devices incorporated in the Los Angeles plant is the "arena," where, by means of a unique arrangement in the plan of construction, the wild beasts of the jungle can perform on the same stage with the human actors without slightest danger to the latter.

As the diagram shows, the "arena" is hexagonal in shape. It measures 144x144 feet in area and is surrounded by walls twenty feet in height. In the center, at the apex of the six triangles, is a concrete platform on which the camera is mounted. Around the platform, or "island," is a moat, six feet wide and four feet deep, which is constantly filled with water. Iron bars a dozen feet high surround the platform to protect the director and cameraman from any sudden attack by the animal or animals. At each junction of the different triangles another row of bars extends from the "island" across the moat to the wall behind. These bars extend only a few inches below the water, when crossing the moat, so that all a performer has to do to escape a threatened attack is to dive into the water and come out in the adjoining section of the "arena."

The advantages of this unique construction are many and obvious. Not only does it facilitate the escape of the human artists in time of peril, as well as affording complete protection for the cameraman and director, but it also makes it possible for the stage hands to remove one scene and erect another without interfering with the direction of the production, thus minimizing the delays which hitherto have been a serious factor in the manufacture of animal pictures.

The property room, one of the largest and most modern on

the Pacific Coast, measures 70x140 feet. It is spanned by sixteen massive steel girders which carry the diffusers and canvas roof, which are operated by means of geared shafting. The laboratory, laid out by Mr. Horsley, is equipped with all the modern improvements, and contains two large, fireproof vaults for the storing of the film. In the same building are the private offices of the administrative forces.

The first of the Horsley animal pictures, according to present plans, will be released through the Mutual early in September, while the initial comedy is scheduled for the latter part of August.

David Horsley left New York on Wednesday, July 21, for his studio in Los Angeles. Immediately upon his arrival there he will begin work on his first one-reel comedy for the Mutual, to be released about the middle of August, and on the first two-reel animal picture, which will follow about two weeks later. Mr. Horsley will personally supervise the production of these releases.

Before departing for the West, in speaking of his new affiliation and his productions, Mr. Horsley said:

"My alliance with the Mutual is the best I have ever had. The Mutual is a strong organization and growing more so every day. I am in a position to realize the advantages the new connection gives me. My contract with the Mutual calls for the release of my entire output through that source. This will include a one-reel comedy picture and a two-reel animal subject every week, and a four-reel Mutual Masterpicture every five weeks."

"I have decided to make the comedies and animal productions in Los Angeles, where I have special facilities for making such pictures. The Masterpictures I will have staged in my Bayonne studio, a better equipped place than which does not exist in the East.

"The brand names of the different releases have not yet been determined, but this matter will be taken care of in a few days and an announcement of our selections will be then forthcoming."

Miriam Nesbitt, Director

AS THE first woman to direct an Edison production, Miriam Nesbitt, the talented and popular star of that company, starts Sunday on a six weeks' vacation and tour of the West and the Panama Exposition, during which she will film the exterior and some of the interior scenes in a four reel feature, "A Close Call," in which she will star,

direct, and of which she is also the author. The picture concerns the pursuit of a missing man whom she must find and marry within a limited time to win a fortune. Miss Nesbitt has placed the story in the World's Fair location and she expects to make the feature doubly attractive because of it embracing some of the most beautiful scenes at the Exposition. The plot will take her also to San Diego, while a vivid Chinatown den scene will be taken in the famous Chinatown section of San Francisco. Afterward the chase takes her through the Panama Canal where the story dramatically ends. She will also represent Edison at the exposition.

On her trip, Miss Nesbitt will first spend some time at a camping party in the wilds of Northern Wisconsin, then visiting Chicago and St. Paul. Six days will be spent in Yellowstone Park where her mother now is, and from where she has received word advising her to take no money to the Park as she, her mother, had just been held up. Miss Nesbitt, accordingly, shipped her jewels direct to the Coast. Other cities visited will be Portland and Los Angeles.

Of all the stars whom the screen has drawn from the stage, there is probably not another player who, in the first appearance on the professional stage, played a lead in Broadway production, did Miss Nesbitt. Edison and has continued to play leading roles since with such marked success.



Miriam Nesbitt.

Equitable Company Entertains.

Dancers in Flushing Studio Are Photographed for Scenes in "Life's Crucible."

THE Equitable Motion Picture Producing Corporation chose to locate its studio in Flushing. Flushing is a town on Long Island, somewhere out in the darkness at the end of a motor run. It has been on the map, the natives say, for a long time, but no matter. The Equitable management made the place known by giving a dance there last week in the studio and inviting over friends and newspaper men. (The friends wore evening clothes; the newspaper men didn't.) Then it all went into a film. It was a dance in a picture, and a picture of a dance. Guests came in their motor cars—and Fords—checked their hats, wraps—and Fords—got their programs, were ushered into a ballroom, danced, drank punch, and danced again. The cameraman ran around on the outskirts; the guests had a good time and he kept busy, and the picture was in the making.

This is how it happened. Isadore Bernstein, recently returned to the East from his large activities as head of Universal City, planned a ballroom scene for "Life's Crucible," a five-reel feature, in which William Courtleigh is starred. He arranged for a pretentious set, and while that was being built, he puzzled over the problem of how to get a real dancing crowd, instead of the usual staged affair. Then the idea came to him of having a real dance, and he did. In the same spirit as that in which he jumped in and directed the picture himself from start to finish, because he knew how he wanted it done, and he didn't have the man to do it just then, Mr. Bernstein sent out invitations to friends of the Equitable to come along to a ball. They came, and danced, and he jumped in and danced himself.

Between dances he called for Mr. Courtleigh. The star appeared. Mr. Bernstein asked him if he was ready to do a certain scene. Mr. Courtleigh said, "No; not while this crowd is here." There was an argument. It was considerable argument. In a minute or two everybody in the place was intent on hearing that argument. Then Mr. Courtleigh smiled, and handed Mr. Bernstein a watch, on behalf of the company, with a few pleasant words. Mr. Bernstein replied with a few more pleasant words, and the crowd, realizing how neatly it had been tricked into paying close attention, applauded heartily.

Then the orchestra struck up again—it was a real orchestra up on the balcony behind the palms, just as everything else in the expensive set which had transformed the studio into a ballroom was real—and dancing went on again, while Jacob Will, publicity manager for the World Film Corporation, through which the picture is to be released, brought the watch over to the newspaper men, and convinced them that was real, too. "Don't say anything about this, of course," he warned them, "but did you say you wanted a picture?"

Whereupon he bundled them all into the Packards in which he had brought them from town, and adjourned with them to a place where other entertainment was furnished.

"Life's Crucible" is from a scenario by Marc Edmund Jones. It is directed, as has been said, by Mr. Bernstein himself, assisted by J. B. Cunningham. In the cast, supporting Mr. Courtleigh, are Orlo Lea, Clara Whipple, and George Soule Spencer. Also many dancers.

SELIG TO PRODUCE "THE GARDEN OF ALLAH."

Colonel William N. Selig, president of the Selig Polyscope Company, is busily engaged in completing final preparations for the filming of "The Garden of Allah," the wonderful story by Robert Hitchens. Mr. Selig's agents have worked for several months gathering the essentials and planning the properties and scenic environments for the forthcoming spectacle. In an interview, Colonel Selig said: "Do you know that I heard of a film company making films of this kind in six reels in two weeks, while my company with its tremendous facilities, big staff of artists and actors, knowledge and experience gained in over twenty years of motion picture making, with some of the largest studios in America, and a large staff of producers and acting folk, work for several months on a single production."

"It seems to me," continued Colonel Selig, "that exhibitors sometimes fool themselves into taking these quickly and illy made productions, thus making it more difficult for the men who have made film manufacture a business and whose effort is to make pictures which will live and make money for the exhibitor."

Colonel Selig is considering a de luxe presentation of "The Spoilers" in its original length of twelve reels. "The Spoilers" is one of the most popular picture plays ever shown.

Glen White With Kleine.

GLEN WHITE, that versatile and clever leading man whose long and successful record as a picture-player has endeared him to fans the nation over, has been engaged by George Kleine to play leads opposite Ethel Grandin. He will be seen in the Grandin Series to be released weekly through the General Film Company.



Glen White.

Mr. White, like most of the present-day film stars, enjoyed a varied and successful stage experience prior to his advent into motion pictures. He was for a long time associated in leading parts with some of the better class road companies including leads in Augustin Daly's "A Country Girl," Lew Fields' "It Happened in Nordland," and Charles Frohman's "Hook of Holland." He also played leads in the Vaughn-Glaser stock at Cleveland and spent a season in support of Fay Cortney in Columbus. He passed the following two years in vandyville under the management of Joe Hart in J. V. Hobart's popular sketch "Bill's Wife." His last appearance on the stage was in London where he played the

gambler in Joe Hart's production of "Every Wife." Mr. White, however, lays claim to considerable picture experience, including the lead in "Seals of the Mighty," also leads with Universal, Pathe and Biograph.

V-L-S-E PROMOTES MANAGERS.

The V-L-S-E in accordance with its policy of recognizing and rewarding integrity and merit as recently announced over the signature of General Manager Walter W. Irwin, makes known the promotion of several members of the Big Four sales force.

A. W. Goff, Manager of the Cleveland Branch, is named as the first Big Four Division Manager. He assumes charge of the western division, embracing Seattle, San Francisco and Los Angeles, on July 24th and will make his headquarters at the San Francisco office.

Sydney E. Abel, a salesman in the Ohio territory, becomes manager of the Cleveland office, succeeding Mr. Goff.

R. S. Shrader, formerly a salesman in the Ohio territory, is placed in charge of the Cleveland sub-office at Cincinnati.

R. R. Hutton, another of the Ohio salesmen, becomes manager of the Cleveland sub-office at Detroit.

Frank Harris and S. W. Hatch, formerly salesmen in the Kansas City territory, are now managers of the Kansas City sub-offices at Denver and St. Louis, respectively.

Assistant Manager R. B. Quive becomes manager of the San Francisco office.

H. D. Naugle, salesman in San Francisco territory, is made Los Angeles manager.

Tom Martin, salesman in San Francisco territory, has been made Seattle manager.

TAKING PICTURES IN THE RAIN.

A distinguished party of picture men, including the representatives of the trade press, journeyed out to Cliffside Inn, near New Rochelle, N. Y., on Monday evening, July 26, to help Jack Harvey of the Universal take some night scenes.

When the party gathered on the grounds of the Inn a drizzling rain commenced to fall and kept up with varying copiousness all evening. The scene he taken was a "rain scene" and Jupiter Pluvius was aided by a more abundant flow of water from a sprinkler arrangement erected by the picturemen.

How successful Director Harvey was in getting the effects he strove for has not been reported, but the party had a good time afterwards at the inn, returning to New York some time during the small hours.

CHICAGO LETTER

BY JAS. S. McQUADE

The Eastland Horror.

CHICAGO is suffering generally from great grief over the loss of life in the lake steamer Eastland's disaster. Not since the Iroquois horror has the city been so stirred to its depths as in this instance, and the sorrow is more heart-felt because it seems so impossible that so many precious lives could have been snuffed out within the reach of hundreds of thousands who were helpless to render aid. That such a catastrophe could occur in a small stream like the Chicago River, within talking distance of two bridges spanning it and within hearing of the busy din of the big city, shocks the sympathetic mind with paralyzing force. One is simply overwhelmed by the why and wherefore and possibility of it all—more especially so because the majority of the victims were little children, girls and women.

With her proverbial richness of heart, Chicago is arranging to raise funds for the relief of the many sufferers who have been deprived of support. On Wednesday, Thursday and Friday evenings (July 28, 29 and 30) all the moving picture theaters of the city will give special exhibitions to swell the relief fund. At the Auditorium theater a benefit performance will be given Friday afternoon, July 30, by Mr. A. J. C. and the staff of the Auditorium. At all the large dramatic theaters running in the "Loop," and, in addition, special benefit programs will be offered by combination moving picture and vaudeville houses.

Every dollar of the receipts, in all cases, will be donated to the relief fund. The amount, whatever it may be, will be devoted to the destitute, under the supervision of the Red Cross.

In addition, the Chicago Tribune, the Examiner and other leading dailies have started subscription funds, each heading the list with a donation of \$1,000.

Alfred Hamburger has agreed to set aside the receipts of one exhibition at each of his 12 theaters, and the Strand Theater Company has made arrangements to swell the fund by full receipts taken in at Orchestra Hall. A special and augmented program at a special presentation of "The Birth of a Nation" will also be devoted to the relief of the sufferers, the entire receipts to be turned over to the committee in charge of the fund.

The exhibition of all moving pictures of the disaster have been prohibited in Chicago theaters until the grief has somewhat abated. Acting Mayor Moorhouse issued the order. Many realistic pictures were taken, notably by the staff of the Hearst-Selig Weekly, and they were shipped out the evening of the day of the disaster to exchanges in all parts of the country.

Important Information for Exhibitors.

Dr. W. A. Evans, in his widely read columns, published daily in the Chicago Tribune, devoted a valuable article in the issue of July 24 to the effect of moving pictures on the eyes, under the heading "Movies." The article is so clearly written and so practical in its treatment of the subject, that I think it well to submit it in toto to the readers of the Moving Picture World. It will assist exhibitors in meeting arguments on the subject and will enable them to give good advice to people who complain of affection of the eyes by looking at moving pictures.

A boy writes us to notice that he gets a pain in the back of his head after he has been at the picture show for an hour or so. He wants to know if there is anything the matter with him, or in the trouble with the "movies." The answer is that the trouble is with both. The boy has poor eyes and needs glasses. Had his eyes been normal the "movies" would not have made his head ache. On the other hand, had he not worked his eyes over-hard at the "movies" he would not have got head-aches.

When the "movies" first began to grip the people the eye specialists were certain that they would ruin the people's eyes. The flicker, the rapid jerking, and the bright shine did present an ominous combination. Then there was the use of one sense, the sight, as a line of approach to the brain, instead of sight, as in the case of the ordinary theatrical production. Finally, the presentation of a "movie" play with an involved plot causes the persons in the audience to concentrate their minds closely, to watch closely, and to see quickly. The aid sleepless plays cause. The plays at present in vogue are trying on the concentration.

Everybody goes to the "movies." Everybody has the habit and has had it for years. The boys who get a headache from it are the exceptions.

What is the reason? A man with good eyes, with properly-fitted glasses does not get a headache when he looks out of a car window. Objects appear to move rapidly, to jerk and jump. The lights change rapidly and violently.

A man watching a moving picture does not get headache if his eyes are

good or his glasses fit. Objects are moving in and on of focus constantly. The eye does not try to change its focus for every joggle on the screen any more than it tries to focus on every object out of a car window or on every man in a street crowd. A man under any ordinary circumstances of ordinary vision in the image on the eye, mirror limited to the one sharply focused object on which attention is centered. In addition to the well-focused image there are always out of focus images of other objects.

Having been accustomed to this, the eyes refuse to constrain themselves on moving pictures, however, if the eyes are not right, or if the glasses do not fit, the "movies" cause eye strain. Conversely, if the "movies" cause eye strain, then the eyes should be tested.

Dr. Dunbar Key says: "Each individual is a unit of himself, and he must determine whether his eyes can stand this kind of amusement. To say that moving pictures are universally harmful to all eyes is certainly incorrect, but that they are harmful to certain individuals must be admitted to be true."

Dr. J. M. Ray says: "I notice that I suffer in a like manner when I look out of the window of a moving train."

Dr. Claiborne says: "I have never known any one to complain that the 'movies' hurt his eyes unless he has some eye weakness, such as some error in refraction." He advises that the seat chosen be far back and straight in front of the screen.

Dr. J. N. Rieley thinks it would be easier on the eyes if the projection apparatus was placed lower than the curtain, so that the light would strike the curtain from below and would be thrown back on a line above the heads of the audience.

The Northwest Weekly

William A. Lochren and Harold F. Brown paid us a very pleasant call last week. Mr. Lochren is president and Mr. Brown is director of The Northwest Weekly, "real" newspaper in motion pictures, which is being produced in Minneapolis and has passed its 13th release. They select for the camera only "first page stories" of live local news interest and have proved conclusively that Northwest people will turn out for Northwest news pictures, having secured a large following in Montana, North and South Dakota, Northern Iowa, Northern Wisconsin and Minnesota.

Mr. Lochren is a newspaper and advertising man of experience and has been connected for years with the Minneapolis Journal. He has a large acquaintance throughout the Northwest and is the son of the late William Lochren, United States District Judge for this territory.

Mr. Brown is well known in Chicago as one of the crack camera men of the Chicago Tribune and the originator of the Chicago Herald Movies, which created quite a following in the Windy City. He is a news photographer, ability and energy and has been very successful as director of this news photo weekly.

Charles C. Branham, an all-around newspaper man, is general manager of the company. He was city editor of the Duluth News-Tribune for several years and was star reporter and feature writer for both the St. Paul Pioneer Press and Dispatch. He has made a special study of Northwest industries.

Fred C. Place is news editor, and also comes from the Fourth Estate to the Northwest Weekly. A soldier and traveler, he went into the newspaper game with the Hearst papers and the Chicago Tribune and came out with a motion picture camera under one arm and a great thirst for the unusual in news photography. For several years he was head photographer of the Minneapolis Journal.

The subject matter of this news photo weekly is devoted to all the live news happenings throughout its territory. When there is a big washout on a railroad, an automobile wreck, a sporting or society event of importance, yacht races, golf, polo and baseball games of note, carnivals and conventions, the crowd is sure to see the moving picture cameras of the Northwest Weekly on the ground covering the news in proper style.

The life of this section is being recorded, and in recognition of the historical value of these pictures, the Minnesota State Historical Society has requested that a copy of each reel of the Northwest Weekly be turned over to them for preservation in their files. They will be marked Vol. I, II, III, etc., "History of the Northwest in Motion Pictures."

From the Governor and the big commercial and social clubs, down the line, the men who are doing things have given their support to the Northwest Weekly. As a result in three short months it has become an institution of real power in this section of the United States.

Tourists on Selig Flyer Return Home.

So successful was the tour of the Selig Exposition Special, which returned to Chicago Sunday morning, July 25, that the guests requested the Selig Polyscope Company to make the trip an annual affair. A farewell banquet was held in the Jefferson Hotel, St. Louis, Mo., Saturday evening, July 24, during the stop of the Flyer in that city. Speeches were made by the Mayor of St. Louis, the members of the City Council, Judge Hogan of Chicago, Ed Kohl, a well-known exhibitor of Cleveland, O.; Herman Dieck, dramatic critic of the Philadelphia Ledger, and H. C. Hoagland, assistant general manager of the Selig Polyscope Company. C. A. Frambers read "telegrams" from many national characters which caused much amusement.

All along the route the tourists were allowed to stop the train at points of interest. In this way much of the beautiful scenery was inspected at close range. Ogden, Utah, was the scene of an automobile ride, in which all the tourists participated. The key to Salt Lake City was turned over to the tourists by the Commercial Club of that city, and an entire day was spent there.

In San Francisco the Selig guests visited the Fair, and the Hearst-Beig 1914 was awarded a medal for its excellence. Art Smith, the daring boy aviator, wrote the words "Hearst-Selig" in the sky with his aeroplane, in honor of the visitors.

"The Seven Suffering Sisters" picture, which was filmed on the trip, attracted much attention all along the route and was widely mentioned in the newspapers. In Caliente, Nev., many people who had never seen moving pictures made, drove almost one hundred miles to witness the taking of a single scene.

The Colorado Springs Hotel entertained the party while in that city. Near the Rio Grande the party was taken in charge by the General Traffic Manager, Chief Traffic Engineer and General Passenger Agent of the Northwestern R. R., one of the officials coming from as far distant a point as San Francisco in order to ride on the Flyer. While passing through the Royal Gorge and the Grand Canyon open observation cars were provided for tourists who wished to obtain a better view of the wonderful scenery. A special train was furnished for a trip to the Cripple Creek mining district.

The San Diego Fair was visited on the day set aside for a "Utah" celebration. The governor of Utah and the governor of California were among the speakers. Before leaving California the Selig Flyer also visited Santa Cruz and San Jose. At the former a band was at the station to greet the tourists and at the latter they visited Palo Alto, and viewed the site of the old Muirbridge studio.

Not a single accident marred the trip and none of the tourists were indisposed during the journey. The weather conditions were delightful throughout and everything went through as scheduled.

Chicago Film Brevities.

Fred C. Aiken, long and popularly known in film circles here, arrived from the East accompanied by his wife, Wednesday, July 21. On Saturday, July 24, Mr. Aiken resigned as special representative of the General Film Company in western territory. When seen he announced that he had no plans at present, and that he would take a good rest, undisturbed by business cares of any kind.

The Hoyt comedy, "A Black Sheep," featuring Otis Harlan, who has been supported by an exceptional cast of photoplayers, including Grace Darmond, Rita Gould and John Charles, has been completed at the Selig studios by Director T. N. Heffron. It will be released as a Selig Red Seal photoplay about the middle of October. Gilson Willets adapted the story and also that of "A Stranger in New York," which is now being produced at the Selig plant, with Otis Harlan in the title role.

A private exhibition of "Sarah Bernhardt at Home" was given at the Illinois theater on Tuesday, July 27, the theatre being placed at the disposal of the Photoplay Releasing Co. by courtesy of the corporation controlling "The Birth of a Nation." A. M. Gollos, president of the Photoplay Releasing Co., sent out invitations to most of the leading people in the city to attend the presentation.

Ike Van Ronkel, Chicago branch manager of V-L-S-E, Inc., returned from a trip to New York Monday, July 19. He informed me that, notwithstanding the hot weather, the volume of business done by his office has shown a steady increase, weekly, for some time past.

E. B. Lockwood, of McGeary-Lockwood, this city, tells me that his firm has recently completed a thousand feet of pictures for the Chamber of Commerce at Benton Harbor, Mich., and also has finished a two-thousand feet subject entitled "The Whim of Fortune," for the De Kalb Chronicle of this state, in which State Senator Cliffe appeared in the leading role.

H. W. Ricker, vice-president of the Clark Amusement Co., which owns the Clark theater, 4533 N. Clark street, this city, called one day last week, and subscribed for the World. The Clark has a seating capacity of about 1,100. Admis-

sions of five and 10 cents are charged daily for a program of six reels of Universal and Paramount service. Serials such as "The Diamond from the Sky" and "The Goddess" are also shown at the Clark. Mr. Ricker reported good business. John H. Ferris is president of the Clark Amusement Co.

J. Cooper, manager of the 20th Century theater, 3538 W. 12th street, this city, called at the World office last week and renewed his subscription for the paper. The 20th Century seats 800 people. An admission of 10 cents is charged on Wednesdays, Saturdays and Sundays for programs of seven reels consisting of V-L-S-E features, Metro, etc. On the remaining days of the week five cents is charged for five reels of General Film service. Mr. Cooper reported very good business.

Viola Allen has been convinced by the art in moving pictures, as the following pronouncement shows: "There is as much art in working before the camera as on the stage. The 'movies' for me from now on."

"The Blindness of Virtue" has made a big hit at the La Salle theater, and has entered on its second week with crowded houses as the rule. The Chicago press, without exception, has devoted considerable space to eulogistic reviews of this fine feature. Edna Mayo and Bryant Washburn have come in for unstinted praise.

"The Melting Pot" has aroused unusual interest at the Fine Arts theater, and has entered on its second successful week at that house.

"The Second in Command," with Francis X. Bushman and Marguerite Snow in the principal roles, opened at the Studebaker Monday, July 26. This Metro feature shows the first appearance of Mr. Bushman under that company's trademark.

The principal photoplay attraction at Orchestra Hall for the current week is "The Seven Sisters," a romantic comedy in which Marguerite Clark is featured. The play of that name was staged at Powers theater several seasons ago, and made a successful run.

H. E. Aitken, president of the Epoch Producing Co., and A. H. F. Banzhaf, secretary and treasurer of that organization, stopped over in the city last week on their way from Los Angeles to New York City. It is rumored that Mr. Aitken will sign a long lease for some theater within the "Loop" to show the big productions of his company. The Colonial, the Olympic and the Studebaker have been mentioned in connection with the deal. It is said that this is part of a general plan to establish a circuit of moving picture houses in the largest cities throughout the country, in which admissions will be two dollars. Leases have already been taken on theaters in New York City, Philadelphia and Boston. At the present writing it seems as if the Colonial will be the theater selected in this city. The only hitch in the negotiations is over the \$5,000 required to renovate and re-decorate the theater.

Kernott & Beck, well known restaurateurs of this city, have secured a lease at South State street for the purpose of building a high-class moving picture theater, it is said. The consideration is said to have been \$75,000, and the yearly lease rental has been fixed at \$19,353 for the next 10 years. The lot has only a frontage of 24 feet, with a depth of 120 feet.

Suit was filed in the Circuit Court, St. Louis, Saturday afternoon, July 24, by the New Grand Central Theater Company, to restrain the police from interfering with the production of "The Island of Regeneration," the first showing of which was booked for Sunday afternoon, July 25. William Sievers, secretary and treasurer of the company and manager of the theater, was notified by the police that a certain scene would have to be cut out. The objectionable scene shows Miss Edith Storey in a swimming pool. Judge Rasseier issued an order citing the police authorities to show cause why an injunction should not be issued, a temporary restraining order to prevail in the meantime. Mr. Sievers stated that about three weeks ago Attorney E. V. F. Schneiderhan, representing the Federation of Catholic Societies, made objection to the production. Mr. Sievers invited the morality squad of the police department to attend a private exhibition of the picture. Objection was made to the swimming scene and orders were given for its elimination. Mr. Sievers, however, was of the opinion that there was nothing

ing wrong in the scene. He makes it a point to review all his film subjects and eliminates anything that he considers objectionable, as he especially wants to run clean shows. Chief of Police Allender disavowed any intention to interfere with the presentation at the New Grand Central theater, but that he would have his men attend, and if the objectionable part of the subject is shown, the matter will be laid before the prosecuting attorney. . . .

L. J. Reynolds, of the auditing department of the Moving Picture World at the New York office, made a short stop-over in this city Friday, July 23, on his way back from a tour of the Pacific Coast, which lasted about 30 days.

Mr. and Mrs. George Blaisdell made a brief stop-over here Monday, July 26, on their way back to New York from Los Angeles and San Francisco. Mr. Blaisdell is well known as a member of the New York staff of the Moving Picture World. He made a tour of the country, leaving New York in March and stopping over at the leading cities in the South and Southwest on his way to Los Angeles. There he compiled all the special matter in the Pacific Coast Number of the World, and covered the San Francisco annual convention of the M. P. E. L. of America. On the return trip Mr. Blaisdell stopped over at Salt Lake City, Kansas City, Denver and St. Louis. Mr. and Mrs. Blaisdell left this city for Buffalo, where they will make a stop-over and then proceed to New York.

Harry Charnas With Standard Program.

ALTHOUGH he has not yet celebrated his thirtieth birthday, Harry Charnas of Cleveland, or Harry Charnas of Pittsburgh, or Harry Charnas of Detroit—for in motion picture circles he is equally known in all three sections of the country, not

forgetting Altoona, Pa., where he was born and received his first financial backing in the shape of sundry dimes from his parents with which to buy the privilege of seeing the life motion animated pictures at the opera house—Harry Charnas of all these places is the proprietor of two flourishing exchanges and is arranging for the opening of a third at present writing.

In spite of the fact that Mr. Charnas is not fond of the limelight and has managed to avoid it pretty well during the eight years he has been active in picture affairs, the brilliant glare falls upon him now through his visit to New York for the signing of a contract with the Standard Photoplay Distributors, Inc., which gives



Harry Charnas.

him control of the Standard Program for the territories covered by his three exchanges: The Standard Film Service Co., 218 Columbia Bldg., Cleveland, Ohio; the Standard Film Service Co., Griswold and State streets, Detroit, Mich., and the new office which he is opening in Cincinnati.

Part of Harry Charnas' success is probably due to the fact that he has worked his way up from the smallest position in an exchange to the very highest and knows every angle of the business by personal experience. He first attracted notice with the Duquesne Amusement Supply Co., of Pittsburgh, and little surprise was accorded his large circle of friends when he proved himself to be the most successful manager of all of the Warner's Features Exchanges when that organization was at its height. It was then that Cleveland and Detroit made his acquaintance and received much of their education in features through his efforts.

Mr. Charnas has introduced the word "open shop" to the motion picture art. Projecting rooms where certain days of the week are devoted to acquainting theater managers with the subjects he offers are important departments of his exchanges.

Dawley Returns to Famous Players Film Co. Noted Director on First Famous Players Producing Staff Resumes Directorial Activities for That Organization.

SEATTLE, DAWLEY, conceded one of the foremost feature directors, who joined the Famous Players shortly after its inauguration in 1912, remaining with that organization until the formation of the Dwyer Film Corporation, in which he was instrumental and of which his name



J. Searle Dawley.

supplied the last two letters, has now returned to the Famous Players producing staff, and will be assigned the direction of an important series of features.

Mr. Dawley is among the oldest directors associated with the motion picture art, and was one of the first in the United States to undertake the production of features. His activities in this direction cover a wide range of subjects, many of which have been recorded among the most notable feature successes in the annals of the screen. He contributed a great part of the success achieved by the Famous Players' third release, Mrs. Fiske in "Tess of the D'Urbervilles," and subsequently created a number of the epochal productions which established the then unprecedented artistic standard of the Famous Players in feature producing, a policy of which at that time the Famous Players was the only exponent. As is now generally known, it was the amazing popularity of these early multiple-reel subjects that attracted a number of other film producers to the feature field, with the present result that this is now the greatest branch of the motion picture industry throughout the world.

Mr. Dawley's first production for the Famous Players in his new affiliation with that company will be of Marguerite Clark in "Helene of the North," an unusual romance that presents this dainty star in the most unique impersonation she has yet assumed since her first triumphant association with the screen. The subject combines in a decidedly novel manner the cultured atmosphere of aristocratic society circles with the rugged environment of the trackless wilds of North-western Canada, between which for extremes the drama sways with uninterrupted fascination. "Helene of the North" is scheduled for release on the Paramount Program August 19.

COMING RELEASES FROM LASKY.

The schedule of Lasky releases for the months of September, October and November includes the following productions, which will be distributed by Paramount: "Carmen," with Geraldine Farrar, will be shown in October. In September Blanche Sweet will be seen in "The Case of Becky"; Charlotte Walker in "The Dark," and Lou Tellegen in "The Explorer." Beside "Carmen" the October release will be "The Voice in the Fog" with Donald Brian, and "Blackbirds" with Laura Hope Crews. November will bring forth "The Chorus Lady," "Chimney Fadden Out West" with Victor Moore and "The Cheat" with Blanche Sweet.

IT GOT TO MONTAGU.

"I would very much like to congratulate you on the Pacific Coast number of July 10," writes E. H. Montagu, the old-timer who is now representing Colonel Selig in England. "I think it is quite one of the most interesting numbers of your paper I have ever read, and as one of the old-timers in the American business, it is probably more interesting to me than some of the others of your readers."

Old-timers will remember that "Monty" started in the picture game in New York in 1903. He was with Miles Brothers and later with Pathe, leaving in 1911 for his present post in London.

SECOND KLEINE-EDISON RELEASE.

Through misinformation it was stated in a recent issue of the Moving Picture World that the second Kleine-Edison release would be "The Poor Little Girl." This would have been "A Message from Garcia." The first release is "Vanity Fair" with Mrs. Fiske.

Doings at Los Angeles

WELL, the convention is over and home seems good again after a week spent in San Francisco with the exhibitors. Every minute was a busy one and there were few leisure ones between those occupied by seeing what the visiting moving picture men did.

As already announced, the delegates left San Francisco on Sunday last, and journeyed to Los Angeles, where they were received by an entertainment committee composed of local picture men. The number of showmen who came south was small, disappointingly so, and the largest affairs planned in their behalf had to be crossed off the program. However, the half hundred who did come were well entertained and left at the end of the week with a memory of a continual round of pleasure and sightseeing.

Bright and early Monday morning the exhibitors were loaded into a fleet of automobiles and whisked out to Universal City, where Director General Henry McKee welcomed them. M. J. Jonas, head of the publicity bureau, piloted the visitors around the village and Mayor H. P. Caulfield received them at the genuine Spanish barbecue which had been prepared for them. Still and moving pictures were made and the party watched the players work then departed for the Selig Zoo, where Manager Thomas Johnson showed them the sights and gave them a circus show with some of the animals.

The next day the showmen were autoed to the Mutual studios, where Frank E. Woods received them and Billy Bitzer piloted them about. Bennie Zeidman, head of the publicity bureau, explained the various parts of the plant to them and introduced some of the stars.

The next stop was at the Metro studio, where Fred Balschhofer of Quality Pictures received them. Harry Reichenbach introduced Francis X. Bushman and Marguerite Snow and then sent to the ice cream factory for a dozen trays loaded with ice cream, which the hot and sweating visitors enjoyed immensely. After seeing "The Second in Command," a six-reel picture which has just been completed, the exhibitors departed for the next place.

At the Lasky studio Mr. Lasky received the showmen and turned them over to Kenneth McCafferty, publicity manager, and Captain Ford of the military branch, who piloted them through the big studio.

On this time the sightseers were hungry and the program called for the Mina studios, so they sped along to the Horsley plant where Ernest Shipman received them, showed them through the studio and then whistled for lunch. The call was promptly answered and a temporary rest ordered. The visitors were then treated to a show in the jungle arena after which they departed for the hotels.

Wednesday was the banner day for the strangers. The William Fox Film Corporation through its popular special western representative, Harry Leonhardt, entertained royally with a sightseeing trip to the beach at Venice, where the visitors were delighted with the scenery. After the hour's trip through the showhouse of the south, the fine residential districts, mountain roads, and beach boulevards, they were taken aboard a cafe in an old boat where a luncheon was served which was a feast. Judge Tukwell of Los Angeles was seconded for a move to extend a vote of thanks to the Fox firm and to its western manager. After lunch the visitors were piloted through the amusement district and then turned loose to enjoy the beach as best they could, and they all did, for when the automobiles filled at seven o'clock not an exhibitor could be found without a broad smile.

That concluded the entertainment of the exhibitors, and by this time they are all at home and have a memory of a good time spent in the city where the films are made.

It certainly is hard to get away from events which happened during or immediately after the convention. There was so much going on all the time. The Universal sent a company up under the management of Beverly Griffith and under the direction of Leon D. Kent. I returned on the same boat with them and there was no little excitement. The water was like a mill pond, so said an old salt, but the cameraman was the first to succumb to the gentle rolling of the vessel. I have not the heart to mention the Static's name. The story they did was of an invalid in a wheel chair, and husky Hobart Henly was slated for the part. The newsstand man sold some anti-seasick tablets to Beverly Griffith and Henley ordered a basket of lemons, and the rest of the company were faring well except for Kent and he has traveled round the world eighteen times and is now immune.

On the boat also was Bennie Zeidman, formerly from Lubinville, and he went to sleep as soon as he boarded. Clem Pope, a New York telegrapher, who is now in the west, donned a cap and walked, the "fools" until dinner time, proving that he was immune. Oh, yes, I walked the deck with him.

While in the north Kolb and Dill were preparing to launch a film company and an announcement just arrived which gives the details. The two fun men will incorporate for \$50,000, in fact, the articles have been filed, with Messrs. Kolb and Dill, Oscar de Brettville, Mande L. Moulin, and George D. Perry. They will have headquarters in San Francisco.

Sam Spedon, well-known head of the publicity department of the Vitaphone, has arrived from the convention and is doing things at the Santa Monica plant. First thing he did was to order everyone to appear for a general picture, and ever since the first day a cameraman has been shooting plates of the plant, which will be used to advertise the western holdings of the company. While here Mr. Spedon was the honored guest at several functions, dances, and dinners.

Rollin S. Sturgeon has returned from the east where he negotiated with the heads of the Vitaphone company. This is about the fourth time he has come back to his first love, and this time looks like the final one. He returns with full management of the western branch and also as director in chief. He will be assisted by the players who are here and also by a number of New York actors who will be sent west to work in special V-L-S-E features. Mr. Sturgeon will direct only multiple reels, with an occasional short picture to fill in the time between big ones. W. S. Smith will be the business manager and look after the technical end of the business. All in all the Vitaphone is to improve and enlarge considerably its holdings on the coast, which means just another step in the progress of the film industry.

Of course, this has been announced in New York, but there may be some who have not seen it. David Horsley completed contracts with the Mutual whereby his pictures will be placed on that program. This means that he will immediately put about ten companies at work in his big studio at the Bostock arena and jungle. Already a number of well-known players have been signed and will leave other concerns in a short time. A studio may be rented in addition to the present studio. One of the new releases to go under the winged cloak is an animal comedy every week. Mr. Horsley will return to the coast early in the coming week.

Marjorie Rambeau, who was favored so much on Broadway last year, is now working in "The Honey Bee" at the Oliver Morosco studio. She says that picture work is far ahead of the legitimate and wishes to stay in the screen plays.

Carl Laemmle has departed for the east after a busy visit to the coast. He came out June 11th with the Beauty Special and has since been looking after the business of the Universal on the coast.

Henry Walthall, popular actor, who is with Essanay, visited Los Angeles to win his case with the Balboa company, who is after him for breach of contract. "Wally" looked healthy, wealthy and strong, and said he was glad to get back here, but sorry to leave again so soon for the Windy City.

Helen Holmes is again busy on an installment for the endless "Hazards" series. It is "A Girl's Grip" and is a thriller, for Helen jumps from an overhanging depot roof to the top of a moving train. At this Glendale Kalem studio James Horne is finishing the sixth episode in the serial of the G and hotel which is "A Double Identity." A mishap which might have proved fatal happened when the cable which hoisted the hotel elevator snapped while some players were inside. The car, which is in every way like a real one, dropped to the ground. Marion Sais, who was in the car, was uninjured.

And while we all were away last week the Elks held their big and well-attended convention in Los Angeles. Among the visiting Bills were a large number of exhibitors. They took part in a big allegorical parade one day and that night at a local house they went in a mass to see the show and were surprised to see their own selves as they had appeared

in the morning. The speedy film work was done by the local Pathe men and was issued before the regular weekly comes out.

Mabel Van Buren, who was formerly with Lasky, has joined the Balboa firm and is now living in Long Beach. Several new players have been added to the ranks of the Horkheimer brothers' company and much work is being turned out now.

Nat Goodwin arrived on the coast last week and is now busy on the Universal story "Business is Business" with Anna Little opposite. Gretchen Lederer is also in the cast. The famous old actor, who is just as young as ever, says he likes the films immensely and is only sorry that he did not get in them before this time.

Kathlyn Williams, Wheeler Oakman, and Charley Clary appeared in person at Clune's auditorium this week to meet the people. They played the principal parts in "The Rosary," which is the feature program for the week.

Relying on a "dry reel" to make votes against the saloon, the prohibition element in California have financed and formed the California Progressive-Independent Picture Company, which will flash on screens in motion picture houses all over the State for a whole year the story of the effects of booze.

In the company that has just been formed, Charles R. Burger, State chairman of the Prohibition party; Frank W. Emerson, national committeeman, and H. G. Sohn are on the board of directors. Mr. Burger has been elected treasurer and Mr. Emerson vice-president. Mrs. Stella B. Irvine, president of the Southern California W. C. T. U., is on the censor committee to scan the scenarios.

Few more successful celebrations have been held at Universal City than the rodeo held in honor of the visiting Elks, Saturday, July 17. Fifteen hundred Elks, together with some two hundred and fifty Texas Rotarians visited the picture city to be initiated into the mysteries of motion picture production. In addition to showing them the production of a number of big scenes in pictures now being staged there, a round-up was also held in their honor.

It is not often that anyone "butts-in" to a studio and takes possession of the stage, driving everyone out and raising a general rumpus. But this week two individuals, backed by a raft of smart guys swooped down on the sunny stage of the Vitagraph and as soon as they appeared every mother's son of "us" departed for parts under cover. Poor Dave Smith, who was directing, was the first man caught, and he has been squinting out of one eye for three days. Several other persons suffered, and when they discovered what the commotion was, the fear turned to laughter, for it was only a swarm of bees that had decided to make their nest on the diffuser posts. The queen bee led the mob of stingers into the studio and for some time no one desired to work on that stage.

Harry Leonhardt, Fox's special western representative, who returned only last week from New York, has departed again for the east, going via San Francisco, Denver, Salt Lake, and other cities. In the recent Elks' convention parade he was commander of the first division which included horned paraders from Ohio, Missouri, New England states, and New York. Many moving picture men were here for this convention.

Stella Razeto, who for so long starred with the Selig company, has transferred her dressing room out to Universal city and is busy working in a new picture there.

The Francis Ford company broke several big coins when they went to Tia Juana, Mexico, this week, to film some bull fight scenes for the latest installment of the coin serial. They threw Eddie Polo into the dusty ring among the bulls, and the toradors, matadors, picadors, and all the rest of the dora that go to make a bull scrap a thing of beauty and a joy forever. But he escaped and only narrowly missed being impaled upon the unmanicured stumps of the bovines. The last few words come from the pen of Mr. Ford I. Beebe, chief writer in the publicity office of the Big U.

CLARKE IRVINE.

W. Lawson Butt With Kleine

FEW of the many actors who have recently deserted the stage for the studio have brought with them a more enviable record in the so-called "legitimate" than has Lawson Butt, prominent in the support of Irene Fenwick in George Kleine's picturization of the successful Owen Davis play "The Woman Next Door."



W. Lawson Butt.

Mr. Butt's splendid work in America has made his reputation international. In this country he played character leads with Robert Mantell for a number of years, essayed the leading role in the mammoth production of "The Garden of Allah," and played leads opposite Grace George in "Much Ado About Nothing," and "The Earth." Shortly before his engagement with the Kleine film forces he was featured in the support of Margaret Illington in her New York run of "The Lie."

In "The Woman Next Door" Mr. Butt has one of the most difficult roles of his long career as an actor, but difficulties, to an artist of his standing, mean increased opportunity, and those who have seen the picture in the making agree that he has given a characterization that will not be readily forgotten.

M. E. HOFFMAN CAUGHT IN THE ACT.

Not nefariously engaged, it is seen, but in health-giving exercise on the water. M. E. Hoffman, the popular and respected untitled World Film executive, is dimly suspected of occasionally ceasing work, and the photograph is evi-



dence of the fact that he occasionally halts in his twenty-four hour a day devotion to the interests of the great film corporation in which he is so much a factor.

The picture was surreptitiously snapped at Cleveland, O., on Independence Day. The ladies are Mr. Hoffman's mother and wife. Mr. Hoffman is back on the job now, but the recollections of that vacation still hang around, he says.

Among the Picture Theaters

News and Views of Photoplay Houses Everywhere

TWO BUFFALO PICTURE THEATERS.

Under the Capable Direction of Harold Edel the Palace and Strand Are Popular Amusement Places.

THAT the moving picture business offers a special demand for red-blooded young men of original ideas is an acknowledged fact. To be versatile, to be able to clean-up mountains and mountains of details, to have one's hand on the public pulse, to keep not only up to the times but ahead of the times are the only assurances of big success in this field. A combination of these and other live-wire

features is responsible for the success of Harold Edel, managing director of the Strand and Palace theaters, Buffalo. One of the latest and most successful stunts of Mr. Edel is the publication of a live, miniature newspaper called the Palace Blade. This paper abounds in bright sayings, clear photographs, well-balanced head lines and appropriate data about the Palace attractions. Mr. Edel is managing editor and E. L. Hyman is his assistant. Mr. Hyman is also house manager of the Strand. The big news features of The Palace Blade are flashed in metropolitan style and the make-up is complete.

The Strand is owned by the Courtland Theater Company, of which Moe Mark is president. Mr. Edel has been the guiding star of this house since the opening three years ago. A constant flow of patronage to the Strand and the Palace proves the success of his efforts. The Palace was opened a few months ago. A few of Mr. Edel's aggressive business



Harold Edel.



Lobby of the Palace Theater, Buffalo, N. Y.

methods will not be amiss. He had his own cameramen take moving pictures of the parade of the Veiled Prophets, which recently held a national convention in Buffalo. He showed the pictures in his own houses and the films proved a hit. Another late idea he used was the placing of a changeable sign in the Strand lobby. There are fourteen cards in the outfit and each tells a story of coming attractions and gives terse slogans about the service and high quality of the shows. He has also arranged new half sheets, advertising his programs. These sheets are framed and monogrammed and

placed in the leading hotels. Another feature he has just introduced in his lobby is large shadow boxes, each 4x7 feet, containing excellent pictures of the stars appearing in his current productions.

The Strand seats 1,200 and runs from Main to Washington streets. There is a three-manual pipe organ and a ten-piece orchestra. The director and organist is George A. Bouchard, an experienced musician. The Strand uses the Paramount programs and the General service. His latest attractions include Earle Williams and Anita Stewart in "The Goddess" and in repertoire. The picture of the Strand lobby, shown here, was taken when it contained special decorations for "The Wrath of the Gods," offered several months ago. Every novel device for proper lighting and ventilation has been introduced at the Strand.

Mr. Edel is a college man, a gentleman from the South, and his courtesy is reflected throughout his theaters. His assistants catch his spirit of politeness and his patrons feel right at home at the Strand and Palace. The various "ologies" which Mr. Edel mastered at college are nothing to the problems which he has to solve through the year in the moving picture business. As he is practical and aggressive, he always has smooth sailing in his work.

The Palace is owned by the Mitchell H. Mark Realty Company, which built the Strand theater in New York City. The Palace seats 1,200 persons, and like the Strand in Buf-



Lobby of the Strand Theater, Buffalo, N. Y., Showing Decoration for the Picture "The Wrath of the Gods."

falo, is in the heart of the shopping district. The Palace features the Fox and General programs. The Palace balcony is reached by escalators. The stage is set as a terraced platform in an Italian garden. There is a large pipe organ and a ten-piece orchestra. Comfort, convenience and luxury mark the appointments of the Palace. The theater has an attractive tower, where there is a clock which plays selections on the chimes. Buffalo has seen many changes in the moving picture business during the past year and the survival of the fittest seems to be the rule. However, under the successful general management of Mr. Edel, the Strand and Palace, like Tennyson's brook, promise to "go on forever" in serving thousands of Buffalo and transient patrons.

GEORGE KLEINE ENGAGES NEW DIRECTOR.

Ray Smallwood, formerly head of the Smallwood Film Company, is the latest acquisition to the George Kleine studios. Mr. Smallwood was engaged by George Kleine to produce the Ethel Grandin series and is already busily at work on the first of a long list of carefully selected stories especially written for pretty little Miss Grandin.

The Grandin Series will be released in the form of two-reel subjects through the General Film Company every Monday, commencing September 6.

THE VAUDETTE, ATLANTA, GA.

Atlanta's Handsome Picture Theater Had Its Start in Section of Department Store.

THE VAUDETTE THEATER, under the able management of two brothers, John G. and Gus Evans, is the largest moving picture theater in Atlanta, not only the largest, but the equipment of this theater is modern in every respect. Back in 1908 the two brothers were engaged in the furniture business. One day the present chief operator, L. F. Henderson, came to their furniture store and made the suggestion that one part of the store might be partitioned off and a moving picture theater be started. Both being shrewd business men they saw the possibilities of such an adventure, and in a short while partitioned off a room 18x80 feet, equipped it, and on December 19, 1908, the "Vaudette" was first opened to the public. The theater was a financial success from the beginning.

Realizing the future for the moving picture business they began to look for larger quarters. They secured quarters in the same block, a floor space of 38 by 100 feet. Before starting the theater they made several trips to New York, Chicago and other big cities in quest of information in regard to improvements in both construction and operating, studying the necessary points from every angle. On September 4, 1911, the new "Vaudette" was opened, the brothers in the meanwhile retiring from the furniture business to give their entire attention to their theater.

The "Vaudette" is equipped with 500 folding opera chairs, 37 inches apart, thus allowing patrons to take their seat without disturbing another. Chairs to the amount of 760



Interior of Vaudette Theater, Atlanta, Ga.

could have been placed, but this one convenience alone has helped make this theater what it is today. Big rotary fans were installed, which exhaust 42,750 feet of air per minute. Commodious rest rooms for both women and men were provided near the entrance. A new Filcher pipe organ was installed at a cost of \$5,000. This theater is also well equipped with exits, thus reducing to a minimum the danger from panic, fire or any other condition that might arise, which would necessitate emptying the theater within the space of a few minutes.

"Another thing which has aided in establishing the "Vaudette" in the esteem of Atlantians is the unqualified loyalty of its employees. Many of the present employees were with the house on its opening day. John Evans, speaking of these employees, said, "without this loyalty on the part of our employees we could never have attained the success which has crowned our efforts. Day in and day out, their fidelity has never waned, and no job has ever been too irksome for them to undertake. No detail which would add to the popularity of the theater has been too small to engage their attention, and courtesy has been the watchword from the beginning."

Only recently they have installed a \$1,000 plate glass screen, which is a joy forever to the four operators. Their chief operator, L. F. Henderson, has been with them for seven years. The film service at this theater is the full Mutual service, and the pick from the General Film. The "Vaudette" is always packed from the time it opens at 11 A. M., until its close, 10.30 P. M.

The Lindell Theater, St. Louis, Mo.

Beautiful Neighborhood Picture House Receives Loyal Support—Has 1,800 Seats—Not Yet a Year Old.

THE LINDELL THEATER, which stands at Grand avenue and Hebert street, St. Louis, Mo., will not be a year old until August. This theater represents the latest ideas in theater construction throughout. It is fire-proof, with concrete floors and balcony, outside stairs of steel which descend to wide openings between the theater and the buildings on each side. The Lindell seats 1,800 persons, is equipped with the latest designed folding opera chairs, has wide aisles, a roomy lobby and foyer, a finely appointed office for the manager, is ventilated and cooled in hot weather with a cooling system that delivers 35,000 cubic



Linden Theater, St. Louis, Mo.

feet of chilled and washed air into the auditorium every minute, an excellent orchestra, a corps of neatly-uniformed ushers and a comfortable and completely appointed projection booth, equipped with two motor-driven projection machines. A Minusa screen is used.

The Lindell is a neighborhood theater in every sense of the term. It was promoted and built by the people living in the vicinity of Grand avenue and Hebert street, who are very proud of their beautiful playhouse and support it loyally. When the Lindell first opened, it was run as a mixed program house, moving pictures forming one-half of the bill, the other portion being devoted to high-class vaudeville; and then later excellent musical comedy and dramatic tabloid companies were given places on the program; but gradually the charm and power of moving pictures have encroached, until, beginning with the week of June 13 last, the Lindell came into its own—found its true function as a house of entertainment and changed to an all moving picture program.

The Lindell is owned by the Great Northern Amusement & Realty Company, but is managed and directed as to its program and personal details by A. J. Dervin.

LENORE ULRICH SIGNS WITH KNICKERBOCKER.

Lenore Ulrich, the popular little charmer of the legitimate stage, has just signed up with Knickerbocker Star Features, to appear in their release of August 18.

Miss Ulrich, although scarcely twenty-one years of age, is probably as well known throughout the country as many an actress having twice her experience on the stage. Her great popularity was gained in her splendid and fascinating rendition of the role of "Luana" in the "Bird of Paradise," which role she played for three seasons and covered the country from coast to coast charming audiences in great cities and little hamlets alike.

Several years ago the whole country was aroused with interest when Leonardo Boratellin, a Milwaukee sculptor, pronounced Miss Ulrich as an absolutely perfect model of form of womanhood, while her face and head have been the subject for scores of paintings by well known artists in and about New York.

Great things are expected of her in the August 18 release of Knickerbocker Star Features, released on the General Film regular program.

THE SAVOY THEATER, WASHINGTON, D. C.
Has Inclined, Bowl-Shaped Seating Plan, Permitting an
Unobstructed View of Screen from Any Point
in Auditorium.

THE SAVOY THEATER, located at Fourteenth street and Columbia road, Northwest, Washington, D. C., ranks well among the motion picture houses of the national capital, both as to attractiveness and the provisions made for the comfort of its patrons. It is wholly detached, and the front and side walls are of tapestry brick. The building was designed by B. Stanley Simmons, one of the foremost architects of the city, and represents an investment of \$40,000, with an additional \$40,000 for the ground upon which it stands. The building is of Colonial style, with the lobby in Carian marble of a delicate green. The walls are of ornamental plaster and paneled. The floor is of Mosaic blocks and marble, with Mosaic blocks forming designs and in the center the letter "S" in a wreath and above a lyre also within a wreath. All doors are full-mirrored, while mirrors stretch across the lobby, giving it an appearance of having twice its real depth. The lobby is forty-five feet wide at the street and has a depth of thirty-four feet. At the north end is the manager's office, follow-

angle of sixty degrees and a recess formed therein to give the appearance of private boxes. These are decorated with fan-shaped ornaments and above the center of each is a cartouche. Above the gold fiber screen is a proscenium cove, ornamented with a large cartouche in the center, as seen in theaters having a stage, although the Savoy is not so equipped. The screen itself is within a shadow box having a bevel extending back fifteen inches to the line of the screen. In the center of the house is a cross aisle six feet in width to an exit on each side. The floor is of cement, having a hardened top layer, preventing it from chipping. The ornamented walls and paneled ceilings of both the auditorium and lobby are in what might be termed a modified Renaissance. In the center of the ceiling of the auditorium is an ornamental plaster centerpiece, elliptical in shape, with a black blind vent in the center serving to break the surrounding dead white, and a circle of forty-six Mazda forty-watt lights with frosted globes. In each of the four surrounding panels are similar lamps of one-hundred-watt power. On each of the twelve pilasters along the walls is a bracket of composition, done in gold leaf, and lacquered in imitation of statuary bronze, holding five candles with frosted pear-shaped globes. Similar lights have been placed in the lobby which is also equipped with three chain-hung fixtures, which are both elaborate and very expensive.

The heating and ventilating system is of the best. The former is what is known as the Plenum direct-indirect system. During the winter months the building is heated prior to being opened for an entertainment by direct radiation, after which this heat is turned off and the indirect service is brought into play. This is accomplished by blowing the heated air into the theater from the rear of the screen wall over a heating coil through the registers above each of the two rear exits. The fan is a belt-connected Sturtevant, capable of distributing 30,000 cubic feet of heated pure air per minute. The same fan is used for sending in a like amount of cooled air in the summer months. The radiators are concealed in the walls. The vitiated air is drawn out from the theater at the front floor line through registers on each side by an exhaust fan at the rate of 24,000 cubic feet per minute



Lobby of the Savoy Theater, Washington, D. C.

ing which is the box office, and at the west end is a closet for storage purposes and another door leading to the stairway which goes into the operators' booth.

The operators' booth is one of the best in the city. It runs the full width of the lobby and has a depth of eleven feet. It is equipped with toilet facilities and is well ventilated, there being a window at each end and there are two vents, eighteen inches in diameter, leading to the roof directly above the two Simplex motor-driven projecting machines, which, with a motor generator and rewind, are here installed. The projection and lookout openings are provided with slides fitted with fusible cords and act automatically in case of a conflagration. As one enters the auditorium he cannot help but admire it for its attractiveness. It is wider than the lobby, having a width of sixty-five feet, and it is one hundred feet in depth. A feature, new to Washington, was here embodied, for the floor has been laid hovel-shaped and on an incline, the latter being one-eighth inch to the foot. The shaping of the floor from side to side gives those patrons who occupy the seats nearest to the wall an opportunity to look directly over the heads of those occupying the central seats on the aisle and gives an unobstructed view of the screen. Further comfort is insured by the width of thirty-four inches, two inches more than required by law, between the backs of the chairs. The house has a seating capacity of 840, while more than 200 others can find standing room behind the heavy brass rails. The center aisle is also very wide.

From the floor line at the walls a base of imitation marble extends to the belt course. The walls have been left in white with all ornaments brought out in low relief, giving an appearance of daintiness of outline. The wall lines run to the first rib of the ceiling, forming what might be termed a slow half ellipse. Pilasters are placed on each side of a blind window at each side wall, with a delicately moulded cap and a cartouche over the center of each opening. At the ends nearest the screen the walls have been splayed to an



Interior of Savoy Theater, Washington, D. C.

and carried through the roof. The fan is located in the operators' booth. The piping of the house is what is known as the overhead or drop system, the main flow pipe being above the ceiling of the auditorium and from this pipes drop to the radiators at the floor line. The return or condensation pipe runs under the flooring to the boiler at the rear.

At the rear of the house is a park capable of accommodating nearly 900 patrons seated and in addition there is standing room for 300 more. Entrance is had to the park from the north side of the theater through an entrance fourteen feet in width. The flooring of the park, first made with a fill of clay and then covered with two layers of crushed limestone, is curved and inclined similar to the theater itself. The limestone surface has proven to be exceptionally satisfactory and superior to gravel, which is usually used, in that it presents a harder surface and there are not the footprints to be rolled out after each performance, nor does it cause the soiling of white shoes or dresses. The Savoy theater and Savoy Park are controlled by a theater company of the same title, of which J. M. Swanson is the treasurer, A. G. Swanson is the vice-president, and M. B. Swanson is

the secretary and treasurer. The house was first opened to the public on February 1, 1914. The projection is excellent, and, aside from the general appearance of cleanliness for which the house is noted, a great deal might be said of the music furnished by the five-piece orchestra. The general admission to the Savoy is ten cents, although up to twenty-five cents has been readily obtained on a number of especially popular films. Its patronage includes the residents of the finest part of the Hill district and it has enjoyed a very satisfactory business from the time of opening.

OLD MILL THEATER, DALLAS, TEXAS.

Hulsey Adds Another Big Picture House to His String By Leasing 1,924 Seating Capacity Structure.

THE OLD MILL theater, Dallas, Texas, was erected by Dalton Brothers and Bible during the fall of 1913, and was opened October 15 of the same year. The idea of naming it the "Old Mill" was originated by the architect, I. A. Walker, on account of two large exhaust fans used in the front, giving it an "Old Dutch" appearance. The house seats 890 on the main floor, with additional 48 chairs in the boxes on the main floor; the balcony seats 936 and extra tiers of boxes on the sides, brings the total seating capacity to 1924. The chairs used on the main floor have what is sometimes called an "air cushion" seat, the trade-name being "squab-spring" seat, which is very comfortable. It is said these chairs cost over \$8.00 each installed. When the house was first opened, a light musical comedy was used for some



Old Mill Theater, Dallas, Texas.

six or eight weeks, being succeeded by Pantages vaudeville. This circuit's acts brought very good business to the house until the Garden, Majestic and Orpheum put on vaudeville, and the city could not support so much vaudeville.

During last fall, motion pictures were installed in the Old Mill, and some few weeks after making it a picture house. Dalton Bros. & Bible leased the house to E. H. Hulsey, then owner of the Queen theaters at Dallas, Galveston and Houston. The same day this announcement was made, another deal was consummated whereby the Feature theater, formerly the Orpheum, under complete remodeling, was sold by Dalton Bros. & Bible to the Jorgensen Brothers.

As soon as Mr. Hulsey took over the house, a complete change of the program being used was made. Then Mr. Hulsey started making improvements, the first being an expenditure of several hundred dollars for artistic scenery on the stage, and an electrical fountain. One of the latest improvements is the Wurlitzer Hope-Jones Unit orchestra, said to have cost \$15,000. The Old Mill is now running Paramount, V-L-S-E, Griffith features, and features of the General Film Company.

Mr. Hulsey, the lessee of the Old Mill, has just recently added to his string of houses, the Newport, a small house next door to his Queen theater in Dallas, both of which are in the same block with the Old Mill. He also operates the Hippodrome at Waco, in addition to the Queen at Houston

and Queen at Galveston. Mr. Hulsey has introduced many novel advertising methods in Dallas for the Queen and Old Mill. One of his recent "stunts" advertising Kleine's "Woman Who Dared" at the Old Mill was an open carriage, driven by a uniformed driver, with a beautiful woman in the back seat, who had her eyes covered with a domino mask, parading the principal streets of the city.

WILLIAM JENNINGS BRYAN VISITS UNIVERSAL CITY.

Mr. and Mrs. William Jennings Bryan visited Universal City last week where they were the personal guests of President Laemmle. As the party of the ex-Secretary of State arrived at Universal City from Hermosa Beach they were met by President Laemmle, Director-General Henry McRae, Manager H. P. Caulfield and other Universal west coast officials. Nearly a hundred cowboys and cavalymen were lined up on each side of the boulevard and fired a welcoming salute as Mr. Bryan drove up Laemmle boulevard.

Having been apprised of the coming of Mr. Bryan, the various directors had arranged a program of events calculated to give the ex-Secretary of State a comprehensive idea of the growth of the industry. Several scenes were staged for their benefit on the big open-air stage, among them being an interior of Al E. Christie's four-reel comedy feature, "Mrs. Plum's Pudding," with Marie Tempest in the stellar role.

Leaving the main stage, the party motored down the broad boulevard to the lower end of the grounds where more thrills awaited them. Paul Bourgeois and Rex De Rosselli halted the work of their company long enough to show the visitors how wild animals are handled at the picture city. Continuing on to the set in use by the Rex company, they witnessed an old-fashioned barn dance which Director Reynolds staged for their amusement. Daddy Manly and Mother Benson led the almost obsolete square dances and at the close of the Virginny reel Daddy called for three cheers for the statesman.

The cowboys then led the Bryan party to a street scene in a western town which Robert Leonard was using in producing the four-reel feature, "Renunciation," featuring Julia Dean. As the party were about to leave the grounds a howling mob of mounted cowboys and cavalymen rushed past them, running toward the hills. In their hands they bore wet blankets and grain sacks. Looking toward the hills Mr. Bryan and his party saw that the beacon fire which was lighted in honor of the party had run before the wind and



President Laemmle Greeting William Jennings Bryan at Universal City, July 13, 1915.

was rapidly becoming unmanageable. Help had been called for by telephone and the ranch boys were responding.

Urging their horses to top speed, the boys wormed their way up the hill and soon stood silhouetted against the skyline beating back the fire. The party remained interested spectators of the fire fighting until the last sign of smoke had disappeared. Before leaving for Los Angeles Mr. Bryan posed with President Laemmle for several still pictures and turned the crank of a moving picture machine on a comedy scene.

JACK HARVEY, DIRECTOR, JOINS UNIVERSAL.

Violet Mercereau and Billy Garwood are now being featured in a big three-reel production called "The Wolf of Debt." It will be in the hands of Jack Harvey, formerly a Thanhouser director. Night photography will be one of the features of this picture.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Posters.

POSTERS are good only when they are advantageously placed. The mere fact that they are posters does not make the business.

Posters may be a positive detriment. The other evening we stopped in front of a house the lobby of which was plastered with bills. Small painted cards told whether the attraction was "Today," "Tomorrow" or "Coming." Evidently the posters were not changed about but merely these signs were shifted. Two men stood in the lobby trying to figure just what the bill was. They gave it up and passed on. It was too much trouble. It seems strange that a management should be content with such a patchwork display, but the house was there to prove it. Not far away is another house with a sign that reads: "All posters advertise pictures shown today." Of the two, the latter is by far the better plan, though some "coming" subjects should be advertised.

Ticket Cases.

The Maxine, Detroit gives a ticket case to its patrons, as this clipping from the program shows:

TICKET CASE

The Maxine Theater has issued a very neat leather combination ticket case, with compartments for street car tickets, stamps and Maxine Theater tickets.

Patrons of the theater can secure one of these cases at the box office with every dollar's worth of tickets. By purchasing tickets in lots and using these cases, they save waiting in line at the box office.

A man with a ticket case will want to keep tickets in it. We have not seen a sample of the case, and no details are supplied, but perhaps the management will reply if interested brokers query with a return envelope.

The program is twenty pages, largely advertising, but taking enough room to announce the attractions, and it is possible to tell which is program and which is advertising because a simple cut-off rule is used. Not much is said of a majority of the films. The first inside cover page gives all the facts about the house that patrons might wish to know. The whole page is occupied to advantage and you feel that you know all about the house. We think that if they would take another page from the advertisers and give some house talk, as well, that they would give interesting house talk; the sort of copy that would pay for the space used. The Fourth of July issue carries a very red firecracker and a flag border for the front and back cover, running across the top and bottom, but not down the sides. Which gives a better effect with a larger border than would be obtained from the panel effect. Each day is named and dated, and in other ways they conform to the best usage. The bottom of each page carries the page number spelled out and the words "Maxine Program"; the latter appearing inside and the numbers being on the outside of the margin, to the right on the right hand pages and to the left on the even numbers. It carries a certain suggestion of style that counts. The paper is good enough, but not too costly, and the printing is well done.

Coming Back.

From the Orpheum theater, Gardner, Mass., comes a post card for The Celebrated Scandal. Many exhibitors have been quick to make this work for them. The current copy reads:

Everybody, Everywhere in town will talk for weeks about

The Biggest Scandal

Gardner has ever had.

Are you familiar with the facts?

It concerns a pretty woman.

Do you know her?

In the original, the lines "The biggest scandal Gardner has ever had," get all the display. There is a lower panel giving all of the facts, naming the film and the player, with house and date of performance, but this must be varied for each house.

We are glad to see Mr. Stanton coming back into the fold.

Advertising Slides.

The management of the Lyric, Stuart, Florida, sends in a clipping from a local paper. It is not from a photoplay page but from a feature department. The item reads in part:

Every now and then—especially now—there are those who will show the advertisement slides shown in the pictures; and there are many who condemn them, saying, "We go to see the films and not to have these ads thrown at us." That is true enough—but the same is true of folks who go to a restaurant to get grub—yet I've never heard of there being any kicks over the ads placed on the menu! No sir. The same people enter a trolley car for the purposes of transportation—and those same cars, all of 'em, are crowded chock-a-block with big placards from those advertising the advantages of "see that bump" clear down through to castles in the air—but I've never heard any raucous remonstrances against the ads, have you?

The fact is that while the people do "go to see the films" they don't realize the great cost to the theater in procuring these

master-pieces, the cost of the entire upkeep of the establishment and the frequent losses the managers are obliged to suffer at frequent times. The matter of conducting a first-class playhouse is not all "velvet" by about thirty miles; and I favor the plan of the manager getting as much for his advertising space as he possibly can. If anyone is harmed by the insertion of a few advertising signs slid in between two long-extended performances he is sure some tender-hearted. He should never eat a cheese sandwich—merely because the darn thing isn't made of all bread.

This reads well, and a lot of managers argue along the same lines, but why? Put advertising in your program and the public does not have to read it unless it wishes to. Put signs on the restaurant and they do not spoil one's appetite. But the theater manager himself would be one of the first to complain if a card of bread had an advertisement printed on, if the tabicloth announced that it had been purchased at Brown's and washed with Smith's soap in Jones' laundry.

The screen advertisement is not the same as the advertisement on the wall. It is thrust upon the patron. He must read it whether he wishes to or not. There is no alternative. It is thrust into his face. He comes in to see pictures and not the advertisement of Smith's skin cure or Jones' grape juice. He resents being compelled to read the stuff and he resents the interruption to the performance. He has paid for a good entertainment. He is entitled to it. He should not be required to view a lot of advertising stuff. A manager, he wishes, may plaster his walls with advertisements and fill up his program with them until it becomes valueless to himself or anyone else, but the screen is his stage. He should not permit the advertising slide any more than a dramatic theater should permit a sandwich man to walk on and spoil the realism of a performance. There is no objection to a few house slides, but the foreign advertisement has no place on the screen.

Card V. P.

The Calhoun, Minneapolis, sends in a couple of neat-looking programs. The one for the week of July 5th is better than that preceding it. In that one single line is given to the name of the house instead of the half line used in the earlier issue. The general typographical arrangement is bettered. Not all of the days are dated, as they should be, but this is probably an oversight, since six out of eight are properly tabbed. But a single page is used for the week's program, but they get all of the titles in and some description for four changes and get a good display with eight and ten-point display, a better display, in fact, than comes from twenty-four point on some larger pages. The secret lies in using the display lines and keep the rest of the type light. This is very simple. You merely do not use so much heavy display type and keep it for the best lines. The back page is used for the coming attractions and page two for house chat or some extra big underline. They have made so much improvement in the second issue that we want to see some more, though the second edition is about all the improvement they really need. They use good quality card stock cut rest pocket size.

An Author's Night.

Houses near the studio cities frequently have nights when some star appears in person, but Ashley Miller, of the Edison company, seems to be the first to appear as an author-producer, though Miss Martha Russell, of Essanay, appeared as author-actress. The producer idea is a good one. Mr. Miller played the Englewood theater. Miss Gladys Huiette and Edward Earle and Carlton King also appeared. There is no reason why the men who write and make the pictures should not share the interest with the players. Perhaps Mr. Miller has started something.

In passing, the management announced the coming of the players and their director in a very neat form. There was just one line of bold face type, the name of the house. The rest was all a clean eight point, only one page out of four being printed.

Hidden Coins.

The Majestic theater, Grand Junction, Col., used the cut-outs for The Broken Coin in a new way lately. The explanation follows:

NOTICE!

Commencing Wednesday, June 30th, and continuing every day for 7 days the management of the Majestic Theater will lose 50 broken coin pocket pieces each day throughout the city. These broken coins will admit the finders of them to the first episode on July 7th. Watch for the coins on the street—on the sidewalks—possibly on your lawn. Some of them may be wrapped up in papers or tied in the corner of a handkerchief—you may even find them in an old tin can, so keep your eye peeled. 50 of these coins will be lost every day for 7 days, commencing June 30th. They are the exact size of a dollar, and the color of copper.

This is an adaptation of an English circulation scheme, the original form using metal tokens which were deposited in all sorts of out of the way places. Then clues were given by means of a story or sketches,

the tokens being redeemable for prizes. The Broken Coin cut-out works very nicely in this connection.

The house paper, The Movie Fan, also uses a misspelled word content and there is a popularity voting contest. They must keep busy out there. If Mr. Decker does not mind, will he please tell us how he came out in his scrap with the local paper?

A Nice Man.

J. Calines, of the Amo, Detroit, is a man we like. He says he will expect to see a comment on his V. P. "in a few weeks" instead of asking for the very next issue. He writes:

I sincerely believe that much of my success is due to constant advertising. How do you like the stock and have I too much printing? I have a first-class printer and he assures me that this is A-1 quality tag paper.

Tag paper is Manila paper, and does not suggest class, but it is better and stronger than cheap colored stock and does very well. A vest pocket must be able to withstand carrying, and stout stock is needed. We do not think that we would change.

Mr. Calines should tell the printer to date the days. There is a lot of type on the program pages, but it is kept light and so does not look as bad as it would were the page matted up with full faces. It is clearly divided by rule, but it would be better to rule double above the days and single below the date line instead of having a hair line both above and below.

In the Saturday and Sunday dates a slight change should be made. Saturday reads, "Matinee and evening" and Sunday merely says "Matinee 1.30," giving the impression that there is no evening performance on that day.

The front page carries too much type. The ornament should be pulled out. An extended letter should be used to let the house name take the better part of a line with "Theater" in smaller letters below. The date should appear in the middle of the page, with white space above and below, the price scale should be made smaller and dropped to the bottom and the hours of performance placed just above this, the matinee announcement coming between the house heading and the date line. The spacing should divide the matter into four divisions instead of letting it run a solid page, as at present.

The inside pages can run as they stand with the changes suggested, and the back page underline is well handled. We like the line, "Get the Amo habit and drop in every evening." This is much better than merely "Get the habit" would have been.

Somewhat Elaborate.

Homar Croy sent in some East Indian programs a while back, but P. Poggenpohl, of the Empress, Gordon, Neb., sends in a dodger in American Indian, to wit, the Sioux language. The double line at the top merely says that it is a good moving picture show. The top line in the second back stands for "time" and "Ten o'clock" and the second line adds "in the forenoon." The third of the smaller lines announces "A Quarrel Among the Neighbors" and the last two lines read: "The squatter—the man who lost his land." It looks like much more than this, but in spite of the traditional sentence of Poor Lo it is evident that he talks a lot when he has anything to say. Mr. Poggenpohl writes

It's Owabi Naskanska -Waste Pazopi Kte-

Mazaskanskan Wicemna
kin leanpahan ktelo.

Wicasa Wan Makoce Mano.

Ti on maki kiciahayee kiciyapi

Kaspapi un wan wanyakapi
kte lo

Gordon Journal Print

that they held the Indian Congress there, with more than five thousand Indians present for the week, and says "It was not necessary to do much advertising, these dodgers being sufficient. The Indian is a great moving picture fan and as during the week my entire program was Injan I did a very good business."

It was here that Essanay made the Buffalo Bill pictures some time ago and we are indebted to him for some very interesting post cards of both events.

We want to add that Mr. Poggenpohl has an exceptionally tasteful letter head.

Getting the Can.

"Getting the can" suggests a loss of position, but H. T. Drake, of the Lyric theater, Fayetteville, N. C., got over twelve thousand cans and was happy. The cut shows the front of the house with a part of



the collection yet to be removed. His idea was to work in with the mosquito campaign on the proposition that the cans, uncared for, might collect the stagnant water that would breed mosquitoes, so a free admission was offered any child presenting ten cans strung together, the hole used in stringing them providing drainage.

In our forthcoming book on Picture Theater Advertising, we suggest the can scheme, but with a different sequel in that the cans reappear on front steps with a length of cord and a tag that reads:

Tie this can to your dog and head him in the direction of the Blank theater. The comedy today is funny enough to make even a dog laugh.

Having pulled the cans off the lots, Mr. Drake cannot very well put them back again, but here are two good can schemes.

In passing, twelve thousand cans should have some cash value.

Mr. Drake not only got the usual newspaper write ups, but was mentioned in the newspaper reports of the society meetings as doing this toward the cleaning up of the town. Any scheme that causes physicians and health officers to write the newspapers in praise of the idea is good press work and Mr. Drake sends in a couple of columns of the sort of stuff that cannot be bought. In addition the scheme will be adopted as part of the lecture of the state health officers. Be the first in your state to start something on this line.

An Improvement.

The Third Street theater, Boston, Pa., improved its program when it went in for the running program instead of the day program lost in a mass of advertising, but now they do even better by retaining this and adding a two column program by days, but undated. Assembling the program groups the attractions where they can easily be compared and then running stories lift up the more important of the features. It is a big advance over the old type program.

Three Sheet Frames.

The other evening we watched them change the lobby posters in the Bijou theater, Atlantic City. The sheets were framed in three or four inch monolithic, a heavy frame that promised to be difficult handling, but they merely turned the moulding back on its hinges, opening up the boards so that the old paper could be taken out and replaced with new. The posters were attached to the board with thumb tacks at the margins, and the moulding was turned over this. Instead of a frame, the moulding was to four well jointed sections, each hinged to the back board independently. At each performance a slide was run announcing that Billy Reeves could be seen daily working in pictures around town and that these pictures would be seen first at the Bijou every Saturday.

Good.

J. A. Goldstein, of the Lumber, Niagara Falls, writes:

I submit the enclosed, same being my "Initiation fee," as entrant into your departmentary program instead of the day program. I will be pleased to have your criticism of same, for, as you can see, it is our first number, and if there is room for improvement, I desire to get busy at once.

I cannot close without referring to the good work you are doing through your department which has no doubt been the salvation of more than one exhibitor in his advertising perplexities.

The issue is an eight page four by six with the program on one page and the day net in letters above the other at the left. This should be changed by widening the box (even at the cost of line space to the program proper) to let the "Mon" run on one line with the date beneath. It can be done and still give as eighteen em line for the program. Apart from this the program is smart, but not being on the third page, which is used for editorial, it should have been on the fifth and not the fourth page, so the reading matter now on the fifth would have been picked up from the fourth page more quickly. Mr. Goldstein sells more than half of his space to the outside advertiser and yet has enough room to do sufficient talking to his patrons, many because he divides the space well. Evidently he is not superstitious, for there are thirteen advertisements. If you want a compact eight pager or are running a large four, perhaps Mr. Goldstein will let you have one of his for a pattern. It is a good one.

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticized, whether or not a fee is sent therewith.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is enclosed.

Censorships.

CENSORSHIP is becoming a vital question in the writer of photoplays. It is an issue far more close than most authors realize. The demands of the National Board may be understood and complied with, but the various state and local censorships are making it increasingly hard to sell stories.

The author not in close touch with the studios cannot realize this. He gets his stories back without explanation. He knows merely that he cannot sell. He does not know that he does not sell because some local body has the editor influenced. He blames his luck and not the censors.

To take a concrete example: Pennsylvania cuts out of comedies most kicks and knockouts stuff. Some of the comedies shown have been more or less vicious, but the censors make no distinction. You're three guesses as to what will be cut out—and then you lose. Naturally editors fear any comedy of extreme action. It might be passed, but there is not much use in taking a chance. A story is turned back. The author does not know why. He cannot know that it is merely the reaction of the censorship.

Censorship, if needed, would be well, but when it is made the excuse for a political job and the office is filled by some henchman of the party in power, it is far from being sane or intelligent. Presently we will arrive at a point where all heroes must be little Hellen and all heroines an angelic as Little Eva, the well known friend of the brutish Uncle Tom. Complaint is made that stories grow weaker and less interesting. Few realize that the censors and not the authors are to blame.

It is only a question of time, if the censors are permitted to continue when it will not be possible to sell. It is time now to do something about it. The thing to do is to appeal to your state lawmakers. Educate others to do the same. Make the censorship deservedly unpopular or presently there will be no market for outside stuff. The studio writer, knowing the limitations, can get his stories through, but few if any of the free lances can write to conform to the many demands. Some may know that one censorship objects to comedy police. They may not know that another officer also objects to police in any form. They will not have a comedy policeman but will use officers with the result that their stories will be dropped. At the present time there is hardly sixty per cent. of the product shown as released by the manufacturer. And stuff that is shown in one state may be cut out in another, each section of the country practicing a different scheme of mutilation. The percentage is growing smaller all the time. Presently no one but the censors will see a story in the form in which it is released. And a story incomplete does not do the author justice.

Mimicry.

The monkey is an amusing animal, but it is seldom that he makes a good business man. Many script aspirants have the mimetic powers of the monkey but they seldom turn into authors, for they seek to replace thought with the imitation of thought. They search for technical terms. They overwork each new device they find, but they give nothing new to the old forms.

Three letters within a week state that the writers supply "directors' sheets" with their scripts. Of course a director's sheet is a very knowing and technical thing, but what is a director's sheet? We wonder if they really know. A man who didn't know much about pictures once wrote a book about them and because he asked a man who used such a sheet, he presumed it was a standard and so told it. Others who wrote books from this first one took the term over. It sounds interesting, so the carefully prepared director's sheet goes along to advertise the author's inexperience.

A few directors habitually use skeleton outlines of the script. They have good memories—or think they have—so they condense the action to memoranda and work from this brief form. Other directors, who are working from an original script which has been much changed, find it necessary to sketch out the new run of the action to avoid errors in the changes. They would not accept the author's form of sheet in either case, for almost every script is subject to minor scene changes, and it is because of these changes that the slip is primarily made. Naturally the submission of such a slip is, on its face, a confession of ignorance.

Another badly overworked phrase is "Cut." It is seen on some board script or on some sample script in a book. It looks very "wise," so in it goes. "Cut" is used in two senses. Where all of the scenes in one act are taken on a single strip of film, two or more scenes

may be done together. Sometimes, too, the director wants to make two or more short cut backs of what was originally planned as a long scene. In the joining slip he briefs the action to the point where he wishes the scene to stop and writes "cut" to show that the film is to be cut there and that the rest is not to be used in that scene.

Staff writers use the word to indicate the positive and necessary termination of a scene at that point. If Nell goes out of the dining room into the kitchen the word "cut" may be written after "Nell exits to kitchen." It brings the attention of the director to the fact that the scenes must match up and that Nell cannot be seen going out of the dining room and then be seen in the kitchen for a couple of seconds, but since the director does not need to be told about this, the word is used but seldom, though we believe that James Oliver Curwood ends each scene with that word.

It should be the aim of the author to get his script into such a form that it might be made without alteration or condensation, but it is not necessary to use all the studio terms to prove knowledge. It has an entirely contrary effect.

Trimming.

If you are like many authors, you'll find, in going over your work, places where you might have added bits of business to good advantage. You are rather sorry that these good ideas did not occur to you at the time. They would have made the script better, but they hardly seem of sufficient importance to make it worth while to rewrite the script.

As a rule it is well worth while to go to this trouble if you are certain that the addition will help the story. Sometimes a script is bought for ideas and sometimes it is bought because of some little touch that makes the story seem to be real to the editor. It may be a single bit of business that really sells the script; just some little thing that is not vital to the story and yet seems to give it a human note.

It's tough to have to recopy the script, but it is still worse not to sell it. Directors are not always able to get the full idea from the first hurried reading. Now and then a bit of business will give them a better idea of the story and of the author's capacity than the most carefully prepared story. The action seems to illuminate the entire script and to make it seem desirable. Put these bits of business in.

Wildcats.

Recent upsets in the film world emphasize the unwisdom of seeking a market for scripts with other than the established companies. The wildcats mean to be honest, but they cannot pay unless they are themselves paid and when the market falls to be profitable the company goes under and there is no one to ship back the manuscripts to the impatient authors.

Sometimes the company is reorganized, perhaps more than once, and then the question of financial responsibility becomes so involved that expensive litigation is the only recourse. It does not pay to spend several hundred dollars for lawyers and court fees to recover the fifty or hundred dollars that might be awarded.

It is better to move slowly and safely and have dealings only with the established companies or those able to prove financial responsibility. This will limit the apparent field, but it will keep scripts in those companies likely to take and pay for them.

Many of the feature companies have no editors. Every company that has "film" as a part of its name, and yet there are hundreds who take the tips published by some author's magazines and flood with their unfinished work studios that want no scripts of any kind and which has made no provision whatever for handling manuscript.

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If you send to the new companies you must send only your best and since you stand a good chance of losing the script, it is not a good gamble.

Discords.

Unless you know a subject, do not try to write about it. In a recent two reel story that will not be released, much of the action took place in the home of a French nobleman. Coming home from the theater the party remove their wraps in the lower hall, precisely as they might do in an eight room house. The little daughter was permitted to roam around unattended and one of the characters became intoxicated on whiskey. These were but three of the little things which would have irritated those who know that in the homes of the rich there is not a community haterack in the front hall, that French girls of good family are never permitted on the street alone and the author that abstinence and wine are more common than whiskey in the home of the city man. The writer, without the knowledge of the author and, knowing no better, he gave his puppets the same actions that form part of his own life. If he had been writing of Cleopatra he might have shown her helping the hired girl to get out the weekly wash. Write about people you know and know of the people you write about. A single jarring note will spoil the illusion and the editor who picks up a story in which some bloated bondholder sterts for the office with his lunch in his coat pocket is apt to drop the manuscript before the lunch gets out of the house. Show him that you write with accuracy.

Consider This.

Manuscript envelopes, like the cloak of Charity, cover a multitude of sins.

About Schools.

Most of those who have given their opinion of the schools have found prose inadequate. A Florida correspondent drops into poetry. The effusion is printed verbatim and is offered without comment. It offers its own best commentary:

Moving Picture World.

I suppose you have heard the same old tune before from beginners but maybe not in poetry.

So here goes.

If the Weary World is Willing

I've a little word to say.

About my sad experience

Trying to write a photoplay.

I've wrote both songs and poetry

And Fiction, a little yes

But never have wrote a picture play.

Although I've tried my best.

I answered a ad in the paper

To a correspondence school

They said for \$30.00 they would

learn me all the rules

Dear friends, Take my true advice

And let that school go by.

When they say they teach you all for money

You can make them out a L.I.E.

This May interest others.

Full Scripts.

Not writing for publication, an author who got a staff position on his thirty-second script, says:

Another place where you are dead right is about a beginner writing full scripts. I never write a continuity that I do not learn something that does not make my next script easier to write and better in technique.

This man wrote full scripts and got a studio job on the strength of his continuity. It does not follow that everyone who writes full scripts will get a studio job, but it does follow that the writer who can and does write full scripts of action will know more about writing than the checker who writes synopses only.

It is impossible to write only synopses and know whether or not the story is the best that can be done. You must see the story from under your development. In these days of tank development for photographic film not many use the tray, yet there is something fascinating about the tray developing in seeing the white slate gradually stain, then color until the detail begins to come in and finally the whole picture is on the plate. Writing a script is much like that. To the true workman there is a real delight in watching the story form, and if you have it in your heart to be a good workman, the development of a story never becomes a task. There is always a joy in watching the story grow.

With the synopsis alone you have nothing of this sort. You turn out a suggestion for a play, but the story alone is no more a full play than is a mass of clay a finished statue. It is not the story you tell, but the manner in which you tell the story that counts for something.

Work synopses only in the first stage of your progress, and do only the synopsis until you learn what a plot is, but after that develop your story into complete action for your own information and benefit. Do not merely write that "Carl scales the cliff." Get busy. Invent the thrills that will make the climb up the cliff something gripping and absorbing. Then you will know just what value the incident has. Next time you write a cliff scene you will know better how to plan the action and you'll know how far ahead how that action will look.

Any job that is worth doing is worth doing right.

Neal on Anti-Climax.

Professor Robert Wilson Neal goes gunning for the anti-climax and corrects our suggestion that it is also an ante-climax by pointing out that it might be the slump of the falling action, past the climax. He treats the matter so comprehensively that we have nothing more to say than "thanks." The same simplicity and directness of thought that make Short Stories in the Writing one of the really useful handbooks stand forth in this, so give ear:

Not speaking of suffrage, I am an anti; I am—in the speaking—for anti-climax, not ante-climax—not in the same sense. But I should not go on so far as you went in conceding ground to the gentleman who wanted you always to spell it a-n-t-i instead of a-n-t-i. You put it, "An ante-climax is also an ante-climax, since it can come before the intended climax." Maybe I seem to be rehashing on this; maybe not. I know we agreed thoroughly when we were discussing the suggestion, but I think we happened to talk about the preliminary crisis, or climaxes, almost entirely, and did not bother to define anti-climax, because the term is well known and understood. But as a matter of fact, as you will no doubt agree, if you want in conceding ground to anti-climax is that which follows a fairly strong situation with a weaker one, producing the effect of bathos. Bathos in anti-climax is one of the main reliances of comedy in producing the humorous effect, but it is fatal in any way other form of drama. Naturally, the first test of any situation, to determine if it is anti-climactic, is to determine if it agrees with the spirit and action of the play as a whole. Whatever is inconsistent in its degree anti-climactic. Thus, a situation that arouses the deep tragic emotions is inconsistent with a comedy purpose, and therefore results in anti-climax. On the other hand, an abrupt let-down from tragedy or drama to comedy level results in anti-climax. Evidently a great deal of the effect actually

produced depends on the management of the incident, not on its nature. A director can turn a well-planned incident into anti-climax, just as he can sometimes save a poorly-planned situation from falling into bathos. Indifferent acting can spoil a situation in the same way—by failing to appreciate its true significance in the larger action, and reducing it to anti-climax. Anyone who has seen Warfield in The Auctioneer will understand how his acting not only preserves situations from being comical, but out of their comic elements brought forth a greater pathos.

The best test for anti-climax is significance. The scene and situation must mean something, and mean it unmistakably in connection with the principal action. There isn't any use of showing Sister Susie sewing shirts for soldiers in a play concerning American labor, but there may be in showing her sewing shirts as a sweat-shop job. Another reason why scenes give the impression of anti-climax is, that their connection with the play as a whole is not made clear. Yet another is that the connection itself is remote; it may exist, but it is not essential. All this means, frequently, merely that the idea is not made clear. Sometimes it is too remote to be made clear without excessive explanation; so that proportion and emphasis and direct advance have to be sacrificed unless the idea is left obscure. Sometimes, on the other hand, the idea is good, but its connection with the rest of the play is not clear. To illustrate: Suppose Sister Susie sewing shirts comes near the close of a play in which Susie has passed through tempestuous experiences, the idea being that the turmoil is gone and peace is here. If, without explanation, we see Susie thus occupied, we are more than likely to be puzzled. But a leader will avoid this anti-climactic effect by making the connection clear: "Peace after turmoil," or an equivalent, would make all plain.

In brief, incidents and situations may be anti-climaxes because they are inconsistent with the atmosphere or action of the play as a whole; because they have no real significance in the play; because their connection with the general action is not made clear, or because the connection is so remote that it cannot be shown without sacrifice of more important action or of other important elements of interest.

Be Explicit.

Brevity is a thing to be admired in a manuscript, but brevity does not mean merely shortness. If a situation may be conveyed in a line, that line only should be employed, but if seven lines are necessary to clearly explain a single piece of business, the space should be taken. Sometimes a small scene will require an elaborate explanation where a longer one may be dismissed with a line. It should be the aim of the writer to earn just as many essentials as he then uses the essentials. It does not always happen that a script is rejected because some scenes are not clear, but the well defined script stands a much better chance of being accepted because it can be more vividly realized by the reader. Directors are coming more and more to appreciate the help an author can give, and to expect it.

Comedies.

Evidently polite comedies are not the successful successors to slapstick that it was supposed they would be. The public still seems to want lively action, but it wants some halfway reasonable excuse for the action. There is still a demand for lively action and this must be supplied if scripts are to be sold. Never mind what you see printed about the other sort. Watch the screen. That is a better index to wants than the not always reliable press agent.

Nothing New.

Just now the magazines are talking about the new color-music. Thirty-five years ago the same idea, in crude form, was advanced in the old Bunnell's Music on Broadway at Tenth street, where they had an organ with a ground glass above, behind which the primary colors were flashed.

It is the same way with plotting. There may be little new, but the old can be elaborated to the point of newness, just as the red, blue and yellow of the Bunnell organ bears small resemblance to the "steel," "pearl blue," and other tints of the chromola. Get plots reasonably unbacked and then give them as new a treatment as you can.

The Difference.

Some typewritten pages may look like a script and yet not act like one.

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Projection Department

Conducted by F. H. RICHARDSON

Important! Operators Notice!

THIS department has received such an enormous number of kicks about the poor inspection of film that I am going to make you the following proposition. I am doing this at the request of one of the largest film manufacturers in the country. Where you find evidence of poor inspection, cut out the faulty part, or the poor splices, and forward them to me, with the data as to what day the films were received, and what exchange they were received from. You may either sign the letter, or sign your name on a separate slip of paper, and enclose a stamped, blank envelope. I will then forward the whole thing to the headquarters of the company handling that exchange, with request they investigate the matter, and remedy whatever is wrong with the inspection in their exchange. Now, please understand that I must have the following data: First, What make of film is it? second, Does it come from a Universal, a General Film, a Mutual, or an independent exchange? third, What day was it received? *Don't mix up bad patches, or other faults, cut from several reels. If you take out faults from several reels put each one in a separate envelope and mark them with the name of the film, when the film was received, and what exchange it came from; or, if you cannot use so many envelopes, pin the pieces of film together and attach a tag; also don't forget the postage, because, while I am willing to do this, I cannot pay out two or three dollars a day in postage to accomplish even as great a good as I hope will result from this proposition.*

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles have been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Question No. 96.

Best answer will be published, and the names of others sending in replies of excellence, will appear in the Roll of Honor. Theatrical managers looking for high-class men will do well to watch the Roll of Honor.

What, in detail, is the effect of your projector optical system being out of line, and how would you proceed to line it? Illustrate your reply by sketch, if necessary.

Roll of Honor on Question No. 90.

The Roll of Honor on Question No. 90, consists of: Joe H. M. Smith, Fort Worth, Tex.; M. W. Larmour, Waco, Tex.; John Solar, Watertown, N. Y.; A. T. Weiss, New Orleans, La.; W. C. Crawford, Brooklyn, N. Y.; C. A. Dann, Toronto, Can.; W. A. Burnett, Newton, Ia.; and Bert Weaver, Hobart, Ind.

I have selected the reply of Brother Larmour for publication. The reply of Friend Solar was almost identical with that of Larmour's.

Reply to Question No. 90.

By M. W. Larmour, Waco, Tex.

The Question:

What is the practical effect, or effects, of poor contact between the carbon and holder. Can needling of the carbon ever be traced to poor contact with the carbon arm? If it can, explain, in detail, why poor contact would cause such a trouble. To what other causes may needling be traced? What is it that causes the carbon to needle, or, rather, what happens to the carbon when it needles?

The Answer:

Poor contact between the carbon arm and carbon will increase the resistance, burn both carbon and holder, heat the carbon and thus will operate to increase whatever tendency there may be to needle, make the light unstable, and lower the amperage at the arc. Poor contact between the carbon and holder increases the temperature of the carbon, and if the carbon be working at or near capacity would have decided tendency to cause its binder to disintegrate rapidly, thus producing needling. Needling may also be caused wholly and entirely by overload, or by an inefficient binder. When a carbon needles it means that the binder is burning away faster than the carbon itself is consumed, thus allowing the particles of carbon to gradually fall apart. The binder will be consumed faster where it is hottest, and this, of course, means near the point of the carbon. Needling results in carbon forming in a long tapering point, and when that condition occurs it is difficult to handle the light and secure even illumination of the screen.

In this connection the editor would say that where needling is present the operator should first clean the inside of his carbon clamps thoroughly with a rag, being careful, however, not to file any of the metal away, which might result in the carbons setting crooked. If this has no effect on needling, then try a carbon of another brand; if the needling still occurs try a carbon of slightly larger diameter. It is also well to make sure that your lamphouse is thoroughly ventilated, because with clogged ventilation the temperature inside the lamphouse is raised, and that in turn adds to the temperature of the carbon.

Wait a Little.

W. F. Bentley, Middlebury, Vermont, wishes to know the following:

Are meniscus-bl-convex condensing lenses measured, to find their focal length, the same as are ordinary plane lenses; also should the same focal length be used when using meniscus and bl-convex as when using plane condensers—that is under the same conditions?

With reference to this query, will say that I now have the light ray matter in the hands of the printer. Its publication will begin in possibly three, and certainly not longer than four weeks. Until that time I do not care to give any further information on lenses, this by reason of the fact that I first want to have everything thoroughly tested by competent men, to the end that when the matter is given out it will be found at least approximately correct.

It Will, But—

Raymond W. Cori, Pocatello, Ida., says:

I have two Power's Six A projectors upon which I recently installed Gundlach lenses. Since putting on these lenses I find a travel ghost, due to shutter not being large enough to cover the entire lens during film movement. If I add $\frac{1}{8}$ of an inch to the width of the main blade and cut $\frac{1}{8}$ inch from the other two blades, will this eliminate the travel ghost, and what will be the general effect?

I assume that you have installed a lens with a wider aperture. You can make the main blade $\frac{1}{8}$ of an inch wider and the other two $\frac{1}{8}$ of an inch narrower, and in so doing will get a little more light and no travel ghost, but probably a heavy increase in flicker. There are several things you can do. First, cut a metal slide to fit your slide carrier, and in its center drill a hole about $\frac{1}{8}$ of an inch in diameter. Place this slide in the carrier, open the machine gate and project the clear, white light (no film) through the objective when it is set so that the picture is in focus on the screen. Blow smoke through the light ray in front of the objective and you will observe that at one point it is narrower than anywhere else. The narrow point is where your shutter ought to be set. The travel ghost may also be removed by pulling the lamphouse back as far as it can be gotten and keep other conditions right, but this would involve the lens combination and I don't care about going into that just now. You can also eliminate the travel ghost by stopping down the aperture of your lens somewhat by inserting a cardboard ring in the front end of the objective, placed tight up against the lens. You will, of course, lose some light by doing this, but not very much; you probably would not lose any at all to speak of if your condenser was the right distance from the film. I will give you all the dope on this presently; meanwhile you will simply have to have patience.

Hoboken Operators' Banquet.

Recently the editor received an invitation to attend an entertainment and reception given by the P. M. O. U. Union 384, 1. A. T. S. E. Hudson County, Hoboken, N. J. When the time came this particular quill shaver, while not exactly down and out, was decidedly under the weather. We called up Brother Sherman, president of Local 384, and tried to beg off, but it wouldn't work. We told him we were sick, whereupon he immediately volunteered to send a taxi, ambulance or hearse, whichever we thought would best meet the requirements. Now Sherman is not only himself, personally, a mighty fine fellow, but he also is a live wire, and an up-to-date union official; also the Hudson County operators, who compose the membership of 384, are these sick, individually and collectively, live wires, therefore after the threat of the hearse we decided there was nothing to do but appear in Hoboken at midnight, Wednesday evening, July 14th, and partake of the hospitality of the Hudson County boys, and the ghostly hour saw us bouncing over the cobble stones of that classic city on our two-wheeled get-there.

To say we were astonished would be to put it mildly. We said the Hoboken bunch were live wires, but we certainly did not expect to see

a large restaurant, on the ground floor, literally packed full of operators, in fact almost as full as the guests were when they finished the banquet, for it was not a cheese and cracker imitation, but the real goods, including that which made Milwaukee famous, or anything else you wanted—within reason, of course.

There was cabaret, music, singing and general high larks interspersed with speaking. The guests of the evening were: William C. Smith, assistant general manager of the Nicholas Power Co.; J. H. Hallberg, the economist man; Mr. Blauvelt, Precision Machine Co.; J. C. Haunstein, Picture Theater Equipment Co.; Mr. Wilson, from the "House of Hallberg"; G. W. Foster, General Film Co.; Joe Abrams, Sol Abrams, Robert Saunders, and other members of Local 303, and F. H. Richardson, editor of the projection department of the Moving Picture World.

William C. Smith spoke on the advantages of affiliation with the organization, and drew a smile from another powerful organization which was well received.

H. T. Edwards, president of the Picture Theater Equipment Company, presented the members of the Union with a handsome picture entitled, "I Don't Belong to the Union." This picture is the work of an artist, and must be seen to be appreciated. The presentation was made by Mr. J. C. Haunstein, one of the "old timers" who has risen from the ranks, and now holds the position of manager of the P. T. E. Co.

F. H. Richardson spoke briefly on the benefits to be derived through organization; of the necessity for solidarity of purpose and the injury done by union "politics"; also calling attention to the importance of the work of the operator, and the fact that a man who, in order to hold a position was obliged to be a competent electrician, a fairly good optician, a good mechanic, able to withstand 110 degrees of heat and project a good picture with anything a manager hands him, ought to be considered as worth at least a reasonable salary—say \$40 a week.

The surprise of the evening came directly after the banquet, when Brother Hallberg, one of the two honorary members of the local, announced that a check for fifty dollars was waiting at his office for the treasurer. Friend Hallberg spoke on his great hobby, "Co-operation and Publicity," and his remarks were well received.

The officers of the union are: I. G. Sherman, president; Walter A. Bemis, vice-president; Edward Nordman, financial secretary; Dion J. De Titta, treasurer; Conrad Daubecker, recording secretary; William Steiner, sergeant-at-arms; John J. Gilles, conductor.

Great credit is due to the two hard workers on the Arrangement Committee, Brother Bemis and Frank Kirzschner for the success of the affair.

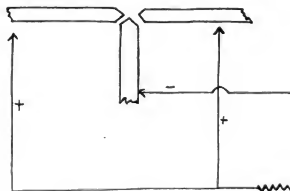
The Hudson County Union is deserving of success. Under the able leadership of Brother Sherman and his brother officers, backed by an energetic membership, it has already accomplished wonders, considering the fact that it has only been in existence a few months.

An Odd Idea.

Arthur F. Silson, Galesburg, Ill., writes:

Again will I trouble you with one of my fool theories, this time dealing with light. Recently while experimenting a bright (?) idea popped into my noodle, as follows: Why not have a neutral carbon, not connected to any source of electricity between the two live ones, so there would be two arcs and, consequently, twice as much light. I experimented to see if it would work, and the following theory or brain storm is the result.

In looking through some electrical books I happened upon a chart showing the distribution of light around the arc, and, to use the exact words of the book, "comparatively little light is thrown off at an angle of 45 degrees downward from the horizontal." My improved idea is this: to use three carbons as in the



sketch: two positive and one negative. The arc burning between two positives and one negative would make a light distribution as per the sketch I have marked No. 2, which would give twice the number of craters, and consequently twice as much light without using any more current.

Well, Brother Silson, I am afraid it is a plain brainstorm all right. Your theory sounds nice, but, as a matter of fact, it would amount to a multiple connection, and I think you would find that in practice you would be unable to maintain but one arc because the least variation in resistance as between the two would cause one to take all the current. That would be one objection; there are others. The

thing is interesting to look at, but that is all it amounts to I believe; moreover, about everything one could think of of this kind has already been tried out, and pretty thoroughly tried out, too. If I had one dollar right now for every scheme of this sort that has reached this office in the past six years I would be a quite some additional figure in my bank book. I do not remember having seen this particular thing in exactly this form, but there has been what was to all intents and purposes the same thing sent in several times.

Alternating Current Laws.

The Baugh & Lomb Optical Company, Rochester, N. Y., have called my attention to the fact that a manufacturer of a current rectifying device is advising that his device has been patented, so he is to be passed, in several states, prohibiting the use of alternating current for the projection of pictures.

I wish to say that I have made investigation of this matter and can find no ground-work whatever for such statements, nor do I believe the courts would uphold such a law if it were passed. There is no reason in the world for such legislation, except it might reasonably be claimed that the use of 25-cycle current might be held injurious to the eyes, due to the fact that its alterations are so far apart that there is often visible flicker. Personally, I think projection with alternating current is poor practice and should be discontinued, but to discontinue it by force of law is something else again.

Placing an Invention.

Charles Chapman, manager American Automatic Slide Picture Machine Company, Dallas, Tex., writes:

Would you kindly advise me as to the best way to place my invention on the market, as I lack the funds? I have a practical machine with which I am able to do advertisement. It will last fifty-five years, as the construction eliminates all worn gears, etc. It runs at three different speeds, and has two ways of showing slides, with automatic cutoff and automatic blender. The machine is absolutely perfect in every respect.

My dear sir, let me tell you this isn't such an animal. I used to think I was myself one of those absolutely perfect things, but have concluded that even I have one or two faults—strange but true.

What Brother Chapman has is a machine to automatically project a series of slides. The slides are placed in some sort of holder, and are moved down, one after the other, in front of the light, the change requiring five seconds, and the slides remaining in the light fifteen seconds, though I understand this speed can be changed.

It would be utterly impossible for me to give any opinion whatsoever without first having examined the machine, unless it is an invention. Where inventors have perfected some device, unless it be something really remarkable in its excellence, the only practical plan is to form a company with local capital. Friend Chapman lacks funds, therefore he is cannibalizing his invention to New York and demonstrate it, and even if he did he might fail to find a backer. I give this matter space because I get a great many requests such as this, and there is only one answer. If you have no money yourself, nine times in ten the only practical plan is to interest local capital. If you cannot do that, by what process of reasoning do you suppose you can interest outside capital?

Open to Argument.

Connecticut says:

In answer to John Beck, Hutchinson, Kan., having had a few years' experience on 550, I might suggest that he give 550 D. C. the preference against any of the lower pressures. Its illumination is extremely white, yet decidedly soft, producing a picture of excellent tone. For 40 amperes a ½ soft-core positive and ½ solid negative is a better combination, or even ¾ positive and ¼ negative, the object being to always keep an extremely short arc, thus getting the maximum amperage, and at the same time inclining the negative carbon to point if amperage is not high enough to cause it to pencil slightly. At the start, set the bottom carbon forward and just overlapping the top carbon (assuming each is a pointed projection carbon), or have the front edge of top carbon at the center line of the bottom carbon. This will cause the crater to form to best advantage. If the brother will advise his optical conditions, together with the make lamp he is using, also current fluctuation expressed in voltage (approximate) I will be able to fix him out.

On 550 or 110 the essential feature of arc control is to keep your bottom carbon from rounding off, or for losing the point you lose your arc control; this is doubly certain if the voltage line load is disturbing your delivery. If he wishes to use higher amperage (I am using 60; have used 80, but the latter is too much load for my feed wires) more satisfactory results will be obtained from low amperage resistance units in multiple than from a single high-amperage straight series resistant. Car heaters (usually 100 amperes) are O. K., and can most likely find six or eight in the junk at the barns. 110 or 220's in series are impractical as they are either not heavily enough insulated, or else their connections are poor and will open, but whatever is used should, if possible, be placed in the open air, with just rain protection.

May I ask that you omit name and locality? The reason for this request is obvious.

With reference to using 550 volts, I cannot agree with the brother in the first place I cannot see why the light should be any whiter or softer, since the voltage at the arc is most remain approximately at the same value it would if the supply were of lower pressure, and if he uses 550 D. C. through rheostats the waste would be enormous.

Using 400 amperes the wattage consumption would be 22,000, whereas the actual wattage used in production of light would be approximately 2,000, meaning a loss of 20,000 watts. Now, regardless of whether the exhibitor is paying a flat rate or not, I submit that it would be a shame to waste 20,000 watts of power to get 2,000. Another thing; whereas it is perfectly safe for an electrician to handle 550 volts, it is not safe for the ordinary operator to do so; he could get seriously injured, or even be killed. If 550 volts is used through a motor generator set then the initial pressure would make no difference at all to the operator at the arc, the only difference being that, as I understand the matter, the high voltage motor is a little more economical than is its low voltage brother.

The advice concerning carbons is, I think, good. Many operators prefer two-cored carbons. I don't. It is easier to handle the light with two-cored carbons, but in an optical light, like the white, and as I have frequently said, the only excuse for using two-cored carbons is the lazy man's excuse, viz.: it's easier. What is said of the rounding off of the bottom carbon is, I think, right, and this is another one of the snar points concerning which the average operator has little or no knowledge. As to the multiple of small resistance units giving better results than the single high resistance unit, why I don't know, as I have never given that matter consideration. I would like to have the brother explain a little more in detail the reason for his statement. That the matter is better, I am inclined to think he is correct, but without giving the matter considerable thought I would not like to say just what constitutes my reasons for thinking so. I shall be glad indeed to hear from this correspondent again. Letters of this kind are welcome, wherever I can agree with the propositions advanced or not. The points brought up are very practical ones, well calculated to stir up discussion, and through discussion that we usually learn something.

Amusing.

Recently I pointed the nose of my two-wheeler toward the mountains of Vermont, and through snowshoe, rain, mud, wet sand, puddles of water, embryo lakes and various other dangers negotiated 550 miles, about 150 of which were through the green mountains, incidentally climbing from Manchester, Vt., up to the top of Peru Mountain, and sliding down the other side. Half of the time Mr. Go-devil was sitting on his tail; the other half he was standing on his nose, but it was some ride, all right, all right, and notwithstanding the difficulties, every minute of it was enjoyed.

In the course of events I stopped over night in Bennington, Vt., a place of much historic interest, and here visited the only theater thus far noted on the entire trip, viz.: the Bennington Opera House. I was more than amused at the cavalier treatment accorded the Africa. Some of the best managers in the United States, Australia, South Africa, even China have done this department the honor of consulting us with regard to matters pertaining to the projection in their houses. Presenting my card at the box office I asked for the manager. The lady clerk gathered very civilly informed me he was "in the house somewhere." Returning later, information was vouchsafed that the manager was busy, so I bought tickets and went in. The house was fairly well filled; admission, 10 cents. I remained five or six minutes, during which time I saw a cold-blooded murder enacted on the screen, a man being shot down and falling dead in sight of the audience, followed immediately (this being the end of the film) by "Passed by the National Board of Censors." It was plain to be seen where decided improvement could be made in the projection of the picture, which was so poor that the lady with me herself suggested we leave. Passing out I made some remark to the woman in the box office, who apparently was the real manager, about the projection, whereupon her nose assumed an upward angle, and she said: "You're care what you think," which is one way of talking to a patron who paid perfectly good money for admission to the theater. In three minutes I could have suggested changes well worth hundreds of dollars to that little theater, without it costing them anything at all for the advice and but little for the improvement, but of course one can't do good unless given the opportunity.

Pete and John.

Nashville, Tenn. (I cannot decipher the name of the correspondent) says:

Will you kindly settle a dispute between Pete and John? Pete says vaseline in the cam does it harm and John says it does not, meaning, of course, a good grade of vaseline. Pete also says that carbons should be set jack knife. John told him he had better buy himself a Handbook and study up, and that he, John, had one and if he could not get another he would not take ten dollars for it.

Will you regard to vaseline as a lubricant for the Geneva movement, the Enterprise Optical Company recommends, or at least did recommend, it for use in the oil well of their Geneva. Personally, I have always regarded vaseline as rather a poor lubricant, and have never agreed with the Mottograph's recommendation. I prefer a good grade of oil. However, it cannot be said that vaseline does harm. It simply is not as good a lubricant as good oil. Graphite in the Geneva oil well does do harm, however.

Discussed.

New York City says:

Recently a bunch of us discussed the projection department, and no fault was found with it, nor with the excellent work of its editor. In fact those of us who have the pleasure of knowing him personally, among them the writer, have found him to be a most friendly and sincere gentleman (Spare my maidenly blushes—Ed.) and true friend to the operator. This morning I met a Brooklyn operator, who told me that, though

you often wrote disparagingly of schools, claiming to teach moving picture operating, yet you yourself were teaching operators in such a school in 1910. Now I wish to ask whether or not this is true, and if you believe your scholars are good operators without serving a year as an apprentice?

What can a fellow do if a non-inflammable film breaks and the cement on the hand will not repair it, and no other cement can be had?

Yes, my brother, when I first came to New York City five and a half years ago, like every other mortal I had to earn my daily bread, and, being at that time comparatively unknown, landing a job was not as easy as it would be now. Mr. Taylor offered me a liberal sum to lecture one hour each day in his school. I had not, at that time, had any experience with operators' schools. Projection in New York City was simply vile. I thought that if it could be demonstrated that genuine instruction could be given, the New York operator would himself attend the school. I accepted Mr. Taylor's proposition, and lectured one hour each day in his school until I discovered that the operator did not attend, and came to the conclusion that the school proposition was not a good one. As soon as that decision was arrived at I quit. It was an error of judgment, and I hereby give permission to every operator who has never himself in all his life made a mistake to grab his hammer and get busy. However, I may say that some of my students then are now coming to appreciate the value of instruction, though I was not true until they had acquired practical experience in addition to the grounding I gave them in theory.

As to the cement matter, why without any intent of handing you a bundle, I will say that under present conditions the careful operator will handle a little non-inflammable cement on hand. If he has not, however, and he gets hold of a N. I. film he is in a pretty bad position, and I don't at the moment think of anything he can do, except if there was a sewing machine handy he could sew the film together, and if he carefully did it would go through the machine after a fashion, too. My secretary looked at me with a haughty glare when I dictated that and remarked: "Who would have a sewing machine in an operating room?" Well, I guess that's right, but for the young lady's benefit I will say that a film is portable. Far be it from me to suggest that operating rooms be equipped with sewing machines. Seriously, if you have no N. I. cement I do not know of anything you could do which would be practical to do. You could add one part of glacial acetic acid to your ordinary cement, thus making N. I. cement. I bet, like the sewing machine, the glacial acetic acid would walk into the operating room under its own power, though you might be able to get it at a neighboring drug store.

A Matter for Argument.

William L. Hudson, Syracuse, New York, makes the following statements:

During the last two years I have gleaned ideas of great value from the department. During this time I have invented and perfected a moving picture camera, and a projection machine, in which I have succeeded in eliminating many of the objections and points contained in existing machines. Just what these troubles and objections were I went to the projection department, where every possible problem is presented for discussion. Take, for example, the question of flicker. I found, after exhaustive study and experiment, that flicker was due to a fixed law in optics which law cannot be overcome. Flicker may, however, be reduced to a minimum by careful attention to local conditions. Speed, length of throw, current and exact width of shutter blades are factors which must subtract the time it takes for the shutter blade to pass from the common rotary shutter in this way: It opens and closes from the center, one curtain moves up from the center and the other down from the center. The speed is twice as fast as the ordinary shutter, and the distance traveled in opening and closing is one-half that of the shutter now in use. I was therefore I am able to add this gain to the interval of light. In other words the lens is covered and uncovered in half the time it takes to operate the standard shutter, from which we must subtract the time it takes for the shutter blade to pass from the bottom or top, or top to bottom of the lens. The result on the screen is very successful, and will reduce the flicker to the absolute minimum when cutting a narrow beam of light from a long focus lens. My shutter is rotary of course. My feed mechanism is a radical departure from the standard sprocket intermittent; it is absolutely positive and accurate. This point alone leads me to believe it is specially adapted to the projection of duplex film, where steadiness is of such exceedingly high importance if high class results are to be obtained. The camera is of the simplest design, and my machine in operation have said that it produced the most steady picture of any projector made.

The camera is designed on the same idea. It is small in size, being one of the lightest in weight. An enclosing sample of the film in some of my experiments. For a few months it shall be located in Syracuse, making a new model projecting machine designed for home and school use. Will be pleased at any time to have you look at the apparatus, see a demonstration of it, and to be favored with your criticism.

Can you give me any information with regard to duplex film?

Friend Hudson started about things in the right way, but he didn't go far enough. From the projection department he gleaned certain facts with relation to the difficulties encountered, but evidently did not take much pains to find out what experiments had already been made in the endeavor to overcome these various troubles. With regard to the

Intermittent, I could not, of course, pass any manner of judgment with-out first having seen it, and studied its peculiarities. I will say, however, that modern mechanisms, if kept in condition, will produce a very steady picture, provided the film perforations are perfect—which is seldom the case. Possibly Brother Hudson has a few improvements in inter-mittents, but let me say it will be surprising if he had, because it seems to me almost everything imaginable has been already tried.

As to the shutter principle he describes, that sounds like the old Kinetoscope shutter, which, later, in another form, was used by the Motograph, though these shutters ran at one revolution per picture, whereas, as I understand Hudson, his runs at two. The high speed, however, has been tried, witness the old model American Standard machine, and right now, on machine, the field, if I remember correctly, runs at one-half.

Well, Brother Hudson, I will be very glad indeed to examine your machine when an opportunity presents, but you are going up against a pretty difficult proposition when you alone undertake to produce a picture machine that the combined efforts of trained men in the various moving picture machine factories are able to evolve. If you have succeeded in doing this you certainly are a wonder, but at that, if you have, this department will welcome you into the projection machine field with open arms. However, I lived for quite a time in that Grand Old State of Missouri, and with the most friendly feeling in the world I say you will have to show me. The film samples are very good, and the camera which took them must have points of excellence.

With regard to duplex film, why I have no specific information concerning it at present. If you will tell me exactly what you want to find out I will try and dig up the information.

Read This.

One or two correspondents have expressed doubt as to the benefit of operators sending in bad patches, mis-frames, etc., cut out of films. This idea seems to be held by those who misunderstood the proposition, and think I am going to take the matter up direct with the offending exchange. Nothing of the sort! In order to show how this matter is handled, and that we do get results, I will say that recently a Cedar Rapids, Iowa, manager sent in a piece of film containing a fault due to the printing machine. I forwarded the matter to the North American Film Corporation, New York City, under which the particular company at fault operated. With apologies to the North American Film Corporation, I print the following letter received from Mr. John R. Freiser, president:

"This acknowledges receipt of yours of July 2nd, enclosing clipping which you sent from Cedar Rapids, Iowa. We agree with you that a little stirring up is positively needed in the Inspection Department of the producing factory. We are taking this matter up with the factory today, and calling their attention to the lack of proper inspection in a very forceful manner. No doubt when the party responsible for negligence of this kind is located, he will be a candidate for another job. We appreciate very much your calling our attention to this matter and forwarding the film clipping to us. Again thanking you, we wish to remain, Very truly yours,

So you see, gentlemen, it is doing good. The complaints are not sent by me to the exchange—not at all. If I receive a complaint of poor inspection in, for instance, a General Film exchange, I send that complaint, together with the evidence, directly to the general manager of the General Film Company, New York City, and leave it to him to land on the offending exchange manager. That is what brings results, or at least ought to bring them, and has brought them already in some instances.

Head to Dry.

J. Roney, formerly a Winnipeg moving picture operator, but now an operator of a machine gun crank in that dear France, writes from some place that looks like in writing He Sanno, saying:

"This is to remind you of a Winnipeg operator who is waiting for his pitched head to dry before again taking his turn at the crank of a machine gun this time. We have a cautious performance, open from August 2, 1914 to ?????? As a cure for nerves it can't be beat. Everybody is welcome. Step right up to the box office and get your enlistment. Plenty of excitement on the inside."

Brother Roney signs himself "J. Roney, convalescent." Well, I guess he finds shooting land a little more exciting than shooting pictures, all right. We all hope that particular show will come to an early end. The projection certainly is rotten. I don't like it a little bit. There are shadows of death on the screen, and while the fire danger is not great in one way, it is very great in another.

A Sojer Man.

Harry T. Dobson, who, for some time, was a correspondent of the department, writes from Niagara Military Camp, Niagara-on-the-Lake, Ontario, as follows:

"This is to let you know I am still alive; also able to read the World, which, by-the-way, I have sent to me here. Have quit operating. Am now a member of the 31st Battery, Canadian Field Artillery, and am in training here. This is one of the biggest concentration camps in Canada. We have some town. They take in the sidewalks at 9 P. M. There is one permanent show here, "Oh, so rotten"; also worse luck is operated by a member of (deleted by censor). Also a black test show which is good. R. L. Shank, a member of 173, is the operator. The Y. M. C. A. also runs two reels of junk at night; though it is junk its projection is pretty good; William Ayers of 173 is in charge. The main show has a Six A. Powers crank; the tent show a 1910 Motograph, and the Y. M. C. A. a Powers

six head and a Six lamp. Current is 25 cycle, 110 volts and all the wires are No. 10, so you see what the men are up against. Suppose you would not mind a few pictures of camp life. Well, I will send them soon.

No. Neighbor Dobson has quit operating to go out and get shot, maybe (let us hope not), in the cause of—well, hold on! What in thunder is the cause any how? Really I don't believe I know what it is all about, and come to think of it, nobody else does either. Now, yes, Brother Dobson, I would be glad to have any photographs you feel like sending, and I trust that when you get to twisting the crank of a machine gun your projection will be absolutely punk; in fact, I hope you won't hit the screen at all, because I have an ingraining prejudice against killing folks. It is the old strong-arm method, which we condemn in the union but praise in the nation. War is an advertisement of the fact that our Christianity is only a thin veneer; that the Golden Rule is a joke, and that our civilization is, after all, but one peg removed from the barbs of the horns that I am criticizing. Now, don't get the idea from the above that I am criticizing Brother Dobson for enlisting. I am not. They are all doing it. It is the fashion.

"The holy spirit guides aloft the shrieking shot and shell
And Christian people shout with joy at thousands blown to hell."

Good Scheme.

C. A. Denn, Toronto, Canada, says:

I am keeping a file of the department, and making a card index for the various subjects discussed therein. I give each page a number. The first page of the first number of the department I have on file under the second 2 and an arrow pointing to "very separate article in each issue of the department." I letter, beginning with "Manufacturers' Notices," "A," next article, "B," and so on. I then make out my index thus: By this

M.

*Motor Generator:-
Installing- ~15°
Resounding in Remy - 48
Assembling Field Coil/-1588*

means can quickly refer to the various articles on any particular subject.

This strikes me as being what our good friend, the Englishman, would pronounce "a really good scheme." Old Tom, our good friend, referring to the card, 153 J would mean that assembling field coils of a motor generator is dealt with on page 153 of his file, article J; but it must be clearly understood that, while the pages of the file are numbered consecutively, the individual pages of each department issue begin A, B, C.

Wants the Best.

A. Lemmert, Cocon, Florida, says:

All I know about the picture business I owe to you. I noticed in a recent issue that you thought, but were not sure that stippling the elastabene before it dried might be beneficial. I find this hard to do on muslin stretched on a frame. If it were a plaster wall, or a metal stretched over a frame wall, it might be accomplished. I notice the artist paints his picture on rough canvas. Now I would like to know what you think of the idea of taking very rough canvas, coarse grained, leaving the grain show after painting. It is a rough canvas, as it is on elastabene with a black border; but if any improvement can be made by rough grain instead of smooth I want to make it. What is your opinion? I am anxious for that time when you are getting out. This is a small town, but we wait the best.

Well, Brother Lemmert, I am not at all certain about this stippling business on elastabene. Since printing that matter I have been going into the screen proposition considerable, and I am inclined to think there is nothing in that particular proposition. However, the only way to determine the matter would be by actual test, but if you have a good elastabene screen I guess I would let it stand. I don't believe there would be sufficient improvement by substituting rough canvas to make it worth while. You might, however, take a good, clean piece of gunny sack, as large as you can get hold of, stretch it tightly on a frame, and coat it. Having done this, hang it on your present screen, project a picture, and view it from all angles. If you can get a fairly good sized piece of sack the experiment ought to be pretty conclusive, and it won't cost you much of anything either, but some work, to do it. At the end of your letter you say: "Thanks for the many past favors. May you live forever." Now, look here, Neighbor Lemmert, forever is quite a spell, and I imagine after a couple of hundred years I would not be able to enjoy my go-devil, and then, too, I might be held-headed by that time, and I don't want to be held-headed. T'ing these facts into consideration, I trust you will let me pass into the Great Beyond after I have fulfilled the allotted three score and ten; and maybe a few more.

Motion Picture Photography*

Conducted by CARL LOUIS GREGORY

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are enclosed. Special replies by mail on matter which cannot be replied to in this department for \$1.00.

Manufacturers' Notice.

It is a rule of this department that no apparatus will be recommended editorially until the value of such appliances have been demonstrated to its editor.

Light (Continued).

LET US now take the points of illumination, as in Fig. 23, with one of the points focused sharply. If now we interpose a piece of black cardboard, in which a small round hole has been cut, close to the lens so that this hole is near the center of the lens, we find that the brightness of the images is much decreased but that the image of the point which was out of focus is now much sharper. Let

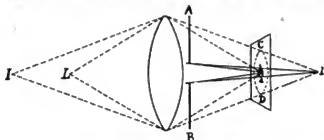


Fig. 23. Effect of a Diaphragm.

AB represents perforated black cardboard; IL, source of light; IL, focal points. Introduction of the diaphragm has decreased the size of the circle of confusion from CD to cd.

us refer again to our Fig. 23. Our images are not nearly so brilliant because much of the light which formerly came through the lens has been cut off by the piece of black cardboard; but as the cardboard has narrowed down the angle at which the light ray takes from the lens to the focal plane, we have narrowed down, or made smaller, our circle of confusion.

Up to this point we have only considered light as it emanates from a point, but now we are ready to consider any object which may be reproduced by a lens as an image. In photography, practically all images that we have to consider are delineated or formed in one plane; that is, either upon the flat surface of a photographic plate or upon a film stretched flat or upon a piece of photographic paper, as in a photograph, or upon a screen in a moving picture theater, so that no matter by what means we produce a photographic image it is practically always done upon a flat surface. Let us for the purpose of our analysis, consider any object or any image as being composed of a collection of a vast number of small points of different degrees of illumination, placed beside each other forming an infinitely fine mosaic which delineates the object or image which we have under consideration. To make this point clearer, inspect very closely with the naked eye, or better still, with a small magnifying glass, any half-tone cut in this or any other magazine or paper and you will see that the entire picture is formed by small dots of varying sizes which make up the picture. In the same manner we may consider any object or

certain mechanical difficulties in photo-mechanical reproduction, the sizes of the dots representing the intensity of illumination of that particular portion of the picture which it represents.

There are many other processes of photostereoscopy too complicated for ordinary magazine production in which the dots are arranged in irregular order or in which the light intensity is registered by other

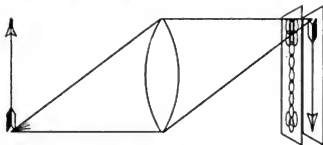


Fig. 25. Focussing the Image.

means, such as the Monotype, the Albotype and various photogelatine and lithographic processes.

We have already seen that all objects reflect a certain percentage of light. If by means of a lens we can focus the luminous points which delineate an object upon a flat surface, we must necessarily obtain an image of that object upon the focal plane, as in Fig. 24.

This image is always reversed and inverted; that is, like a mirror reflection turned upside down. By again referring to Fig. 24 we see the reason for this. All of the light rays emanating from A on

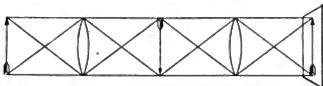


Fig. 26. Reproduction of an Actual Image.

the arrow, which strike the lens Y, are condensed and brought to a focus at the point A in the image. Likewise, all of the rays which strike the lens from the point B are focused at the point b in the image; in a like manner all of the other points on the surface of the arrow are delineated on the screen without rendering the diagram too complicated by trying to reproduce the path of the light rays from all of the other points on the arrow. We see that we have an inverted image of the arrow. If we move the screen a small distance in either direction from the focal plane the image becomes blurred and indistinct, since our points of illumination then become overlapping circles of confusion, as in Fig. 25. The image sh in Fig. 24 is termed an actual virtual image, because it may be focused upon a screen and to distinguish it from certain other images which we will consider later, which cannot be focused upon a screen and which are termed imaginary images. This image may be again focused by another lens which again inverts the image, as in Fig. 26.

Interesting Booklet on Camera Attachments.

A booklet describing special lens mounts and attachments for motion picture cameras has been published for free distribution to cinematographers by the C. P. Goers American Optical Company, 317 East 34th Street, New York. Several types of accurate micrometer focusing mounts are illustrated allowing adjustment as fine as .005 inch. One type of these mounts allows a quick interchange of different lenses of varying focal length making it possible to take close ups with a long focus lens without having to move the camera position, it being possible to make the change quicker than it would be possible to move the camera up and readjust its level. Following the lens mounts are shown dissolving and vignetting shutters, square and round closing dissolvers lens hoods, double exposure boxes, double exposure and curtain fade out devices and lines of special attraction and design changes in cameras which may be done in their especially equipped shops.

The writer has used a number of different lens and mounts manufactured by this firm and has always found its products to be of the highest quality.

Some of these special double exposure and dissolving devices will be more extensively described in a later number.

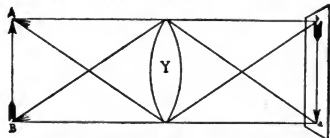


Fig. 24. Formation of an Image by a Lens.

image as consisting of an infinite number of small points not necessarily arranged in mechanical order as in a half-tone cut. This mechanical sequence in a half-tone is merely a method of surmounting

Comments on the Films

General Film Company

CARTOONS IN A LAUNDRY (Edison), July 14.—Gladys Leslie, Tala Bearer and T. Yamamoto are the human actors in this one-reel comedy, which cleverly introduces three of Roel Barre's "Grouch Chasers." "Kally's Kid Kaharet" and "The Suburbanite" are equal to the best animated cartoons drawn by this gifted artist.

FOR HER BROTHER'S SAKE (Kalem), July 16.—This Carlyle Blackwell and Alice Joyce re-lease merits such a distinction. A story of the California mines, the plot is dramatic, the scenes picturesque, and the acting excellent.

THE CHADFORD DIAMONDS (Biograph), July 19.—A one-reel crook drama, in which Augusta Anderson and Charles Perley play a pair of genteel thieves. The plot is quite clever, the crooks being tricked of their plunder at the finish.

A BAG OF GOLD (Essanay), July 19.—An uncommonly compact little drama is told in this one-reel photoplay. The plot is founded on real life. Sydney Ainsworth, Jack Meredith, and Beverly Bayne, make all the points.

THE DISCONTENTED MAN (Lubin), July 19.—Produced by the Lubin western company, this one-reel drama offers lifelike scenes of mining life, an interesting story, and is well acted by Robert Gray, Dorothy Barrett, L. C. Shumway, and others.

HEART-SELIG NEWS PICTORIAL, No. 57, 1915 (Selig), July 19, 1915.—Aquatic sports on the Charles River, leads the list. Other events include: Nevel Fourth of July celebration, El Centro, Cal.; arrival of chimpanzee, New York; railroad accident, Rainier, Wash.; motorcycle race, Saratoga; new oilwell, McKeesport, Pa.; life savers, Chicago; first bale of 1915 cotton, Houston, Tex.; war pictures; Ide Elitonsky swimming Hell Gate; scenes at the Panama-Pacific Exposition; head-on collision at Emeryville, Cal.

THE HIGHWAYMAN (Vitaphone), July 19.—A one-reel comedy, by Hal Reid, which permits Wally Van to prance through a series of fairly comic situations in his usual happy-go-lucky manner. He downs the villain and gets the girl, of course! Nitra Frazer, Billy Bletcher, and Hughie Mack, also take part in the proceedings.

A DAUGHTER OF EARTH (Biograph), July 20.—Reviewed by Lynde Denig on page 917, issue of July 10.

THE SPOOK RAISERS (Kalem), July 20.—Another promising scheme for "raising the cold" goes wrong in this one-reel "Ham" and "Bud." They take to spook raising, but a big policeman takes a hand in the seance, and the two fakers take to their heels. Up to the "Ham" and "Bud" average.

A NEW WAY TO WIN (Lubin), July 20.—Another object lesson in the eternal truth that the road to a man's heart is through his stomach. This half-reel farce, written by Epos W. Sargent, has for its characters that famous comic triangle, a man, his wife, and wife's mother. The plot follows familiarly amusing complications, the Lubin colored contingent being fairly successful with the acting.

A BARNYARD MIXUP (Lubin), July 20.—A Vincent Whitman cartoon comedy, this half-reel comic is on the same reel with "A New Way to Win." A shotgun, a farmer, a chicken thief, and a goat, do most amusing stunts. It will please children of all ages.

THE FOREMAN OF BAR Z RANCI (Selig), July 20.—Tom Mix and his western companions give a spirited performance of this one-reel drama. It is a bit of real romance, with the hero's life in danger, and a happy ending. A breezy photoplay.

THE LORELEI MADONNA (Vitaphone), July 20.—Reviewed by Lynde Denig on page 319 issue of July 10.

THE FABLE OF "THE HOME TREATMENT AND THE SURE CURE" (Essanay), July 21.—Another of George Ada's sermons in little, this one-reel comedy, with its witty inserts, has wit, humor, and a most impressive moral. Chas. J. Sline, Frankie Raymond, Albert Martin, and "Pretty Penny" Sweeney, make up the competent cast.

AT THE FLOOD TIDE (Selig), July 21.—A grim one-reel drama, acted by an excellent cast, and abiding a number of beautiful scenes along the seashore. The story is human and sympathetic, the death of the half-witted fisherman being handled skillfully.

FOLLOWING THE SCENT (Vitaphone), July 21.—Fred H. James has furnished Mr. and Mrs. Sydney Drew with a neat one-reel vehicle for the display of their ability in refined comedy. The material is not particularly novel, but the Drews make it vastly entertaining. Bobby Connelly and his wink are also in the picture.

ON THE JOB (Mina), July 22.—The comic activity of George Ovey and the resourceful brain of the producer have made this one-reel farce novel as well as funny. The opening and the finish are both especially clever.

HEART-SELIG NEWS PICTORIAL, No. 58, 1915 (Selig), July 22.—Harry Thaw and the Thaw Jury appear to be the most interesting

news item of this number. Life saving test from Steamer Roosevelt in Lake Michigan; silver fox ranch, Holbrook, Mass.; flag raising in honor of Chicago White Sox, and presentation of silver cup to pitcher Ed. Walsh; food at Lowell, Mass.; on the battle line with the Serbs, near Petka; on the firing line in France, with the Germans; National Guardmen building bridge, New York; photographing stone quarry, Rockland, Maine; and the Cunarder Orduña in New York harbor, finish the list.

ALL ON ACCOUNT OF TOWSER (Vitaphone), July 22.—The use of an undertaker and three coffins, in this one-reel comedy, indicates that the author, William McLeod Raine, believes in original methods of creating laughs. He achieves his purpose, however, and a double wedding at the finish proves that Cupid sometimes employs strange emissaries. The cast and producing are excellent.

MAY'S GENESIS (Biograph)—Re-issue No. 7.—July 23.—Reviewed by Lynde Denig on page 210 issue of June 26.

BRONCHO BILLY AND THE POSSE (Essanay), July 23.—A number of novel situations and a pair of uncommonly bright youngsters make this one-reel drama worth while, aside from the opportunities it offers G. M. Anderson to play the good fairy to the children and their father. The climax is very effective.

HER IDOL (Lubin), July 23.—A one-reel adaptation of a western story by Irving E. Roe, this photoplay has the benefit of a good cast, headed by Justina Huff and John Smiley. The theme is interesting, and Joseph Smiley has used excellent judgment in transferring it to the film.

MR. BIXHIE'S DILEMMA (Vitaphone), July 23.—This one-reel comedy starts with a snap and keeps everyone in it moving at a lively rate. William Shea gives a highly humorous performance of a gentleman who is locked out on the front steps, in his pajamas.

HIS CRIMINAL CAREER (Biograph), July 24.—In this one-reel drama, Charles Perley impersonates a gentleman who passes himself off as a criminal, on a bet, and narrowly escapes getting into serious difficulty. The reel is fairly entertaining. Augusta Anderson, Wm. J. Butler and Robert Nolan are also in the cast.

THE SECRET OF THE CELLAR (Edison), July 24.—Another contribution to the long line of "crook" dramas, this one-reel photoplay contains considerable new material and is admirably put together. Sally Crute, Robert Kerreisel, Curtis Cooker, Arthur Housman and Julian Reed are intelligently cast.

THE GIRL ON THE ENGINE (Episode No. 37 of the "Hazards of Helen" Railroad Series) (Kalem), July 24.—One of these days the railroad company that employs Helen, will undoubtedly, make the young lady a suitable reward for the risks she has taken in the service of her behalf. In the meantime, she goes right along risking her life, with a smile on her face. Her record suffers no loss in the present number.

WHEN WIPPI SLEEPS (Lubin), July 24.—Atlantic City is the scene of Billie Reeves' adventures, in this one-reel comedy. Billie and two pretty girls try all the amusement devices at the resort, and a lot of clean fun is the result.

THE HEART OF PADRO (Selig), July 24.—A very good plot and excellent acting by the entire cast make this one-reel drama a capital addition to the Jungle-Zoo offerings.

General Film Company Specials.

THE CROOKED PATH (Kalem), July 19.—Reviewed by Hanford C. Judson on page 319, issue of July 10.

THE SHADOW AND THE SHADE (Selig), July 19.—Eliis Parker Hutter, the author of this two-reel drama, has utilized considerable new material in constructing his story. The development is a trifle slow, but the novelty of the incidents prevents any loss of interest. The production, and the acting of Lamar Johnstone, Stella Razato, and the rest of the cast, meet every demand.

JABEZ'S CONQUEST (Episode No. 3 of "The Adventures of Dominica") (Essanay), July 20.—An American, Jabez Sloum, is the hero of this two-reel instalment. Braga and Dominica try to rob him, but fail at their rather clever scheme. The picture is not a strong one, but has a respectable amount of entertaining qualities. Sheldon Lewis, Neil Craig Ben Hendricks, Jr. and Jack Meredith, make the most of their opportunities.

FINDER TWO FLAGS (Biograph), July 21.—Reviewed by Lynde Denig on page 78, issue of July 3.

THE STRANGLER'S CORD (Episode No. 1 of "The Mysteries of the Grand Hotel") (Kalem), July 21.—The sensational incidents in this two-reel drama set a pace which the other numbers of the series will find it difficult to follow. The story is sheer melodrama, well acted by William H. West, Thomas Lincoln, Ollie Kirkby, Maria Sals, and Charles Cummings. The production is artistic, he lobby of the Grand Hotel being especially elaborate.

WHEN THE LIGHT CAME IN (Lubin), July 21.—This two-reel drama, adapted from the story of Mildred Goddall, belongs to the best class of photoplays. The plot is out of the common and rings true, its strain being a sordid one. Ethel Clayton, Justina Huff, Joseph Kaufman, and Jack McCloskey, give it full acting value. Mr. Kaufman's production is up to his usual high standard.

DESTINY'S SKEIN (Lubin), July 22.—George W. Terwilliger's work as writer and producer of this three-reel drama has resulted in a photoplay of considerable merit. The material is not at all novel, but has been put together with skill and given a careful production. Earl Metcalfe, Ormi Hawley, Kempton Greene, and Hazel Hubbard, comprise an adequate cast.

MOTHERHOOD (Sells), July 22.—If the author of this three-reel drama had shown greater familiarity with the laws of dramatic construction, his photoplay would have been much more impressive. His theme is a big one—big in human interest; but, it is hurt by the introduction of a number of conventional "stage" situations. A powerful play might have been made out of it which is now merely a fairly entertaining melodrama. The acting of Beanie Eytan, Edward J. Peil, and the rest of the cast is earnest. The filming has been thoroughly well done.

ON DANGEROUS PATHS (Edison), July 23.—Reviewed by Louis Reeves Harrison on page 820, issue of July 10.

IN DOUBT HARNESSE (Kalem), July 23.—The keynote of this two-reel comedy is the good taste displayed by the producer. The plot is slight, a young couple marry, go on their honeymoon and return home. This is told so truthfully and pleasantly, and the people introduced are such genuine specimens of well-bred, right-minded Americans that half hour spent in their company is an absolute delight. Tom Moore and Marguerita Coriot make a handsome bridal pair. Mr. Moore's production of the comedy is another feather in his cap.

THE SKY HUNTERS (Kessany), July 24.—Wm. Anthony McGuire, the author of this three-reel drama, has gone into the wilds for a bag of catfish and brought them home. The story will serve to entertain, if not convince, the picturegoers scenes in the mountains being a great addition to the film. Edna Mayo makes a handsome boy, and Bryant Washburn and the other members of the cast do justice to their characters.

A PAIR OF QUEENS (Vitaphone), July 24.—William Addison Lathrop's two-reel comedy is a modern example of the clever satires that Ned Harrigan used to write on the life of New York City. The characters are not slightly exaggerated, and their doings are highly humorous. Flora Finch, Kate Price, William Shea and Hughie Mack deserve the claim made for them in this picture—the big comedy four.

Metro Pictures Corporation.

MARSE COVINGTON (Reliance), July 12.—Reviewed by Lynde Denig on page 832, issue of July 31.

Mutual Film Corporation.

SAFETY FIRST (Komic), July 25.—An exceptionally amusing farce comedy with a cast consisting of Fay Tincher, Max Davidson, Chester Withers, Frank Darlen, Bobby Fuehrer, and Porter Strong. The story hinges around a conspiracy to rob a safe, and a successful and highly amusing attempt of a detective to trap the thieves. The safe in which the money is stored is taken out of the window and lowered with the detective inside of it. Then an attempt is made to blow the safe safe up, ending disastrously for those without.

HER FAIRY PRINCE (Reliance), July 26.—An interesting picture in which a little girl (Violet Wilkey) mistakes an escaped convict for a Fairy Prince. In the end the unfortunate man becomes truly the Fairy Prince of the little girl, rescuing her from being killed by an unscrupulous attorney, who was previously the cause of the young man's unjust conviction. The picture is especially interesting to children.

BETTY'S FIRST SPONGE CAKE (Beauty), July 27.—This comedy which is presented as legitimate comedy, is designed to entertain as to the probability of its situations. For instance, there is hardly a young woman living who would not know better than to add ordinary sponges in the making of a sponge cake. The idea is also not a little disgusting.

THE STRAW MAN (Majestic), July 27.—A child story in which a convict (Augusto Cernoy) escaped from prison took the clothes and straw trimmings of a scarecrow, also mimicking its pose in hopes of eluding his pursuers. Some children in their play wind a rope about the scarecrow and as the man is unable to balance himself longer, falls, they run frightened away and carry the strange news to the farmer. The result is that the convict is again placed in here hands of the prison guards. A touch of pathos is added through some side play between the child Georgia and the convict.

THE DECEPTION (American), July 28.—Winifred Greenwood, Edward Coxen, George Field, and John Stepping constitute the cast of this prettily produced picture. The story is of two young people who repaired to the mountains for much the same purpose, to get away from trouble. They meet accidentally, fall in love and marry, each in the belief that the other was born and bred in the mountains. The arrival of a mutual acquaintance on the scene is the first intimation that either has of the deception, which is taken in a happy spirit by both.

BILLIE'S RESCUE (Reliance), July 28.—This is an attractive and interesting comedy-drama, in which a little boy is unconsciously instrumental in bringing family affairs to rights. Through a ruse worked by his Uncle to make him believe he (the boy), is rescuing him from the hanging of the treacher, an opening is made in which the Uncle is able to bring about a reconciliation between himself and Billie's father, who is in financial trouble, thereby saving a serious situation.

GETTING THE GARDENER'S GOAT (Faist), July 30.—This intended comedy is not altogether satisfactory. A number of childish tricks are played by the gardener on an unwelcome auditor of the daughter of the house.

Mutual Film Corporation Specials.

THE PRETENDER (Reliance), July 28.—This two-reel production includes in its cast Elaine de Wolfe, Felix Modjeska, George Walsh, and Vester Perry. It is of moderate interest, and tells the story of a plan to impersonate the son of a wealthy man, who is on his way to take possession of a fortune left to him by his father. The conditions of the will make it necessary for the son and the ward of the deceased to marry in order to obtain the fortune, all of which makes the path of the pretender doubly interesting.

PATTY'S TINTYPE TANGLE (Korystone), July 28.—A two-reel farce comedy with a cast including the inimitable Korystone as a stock company. This production is a scream from last, is almost free from any taint of vulgarity, and can be highly recommended where a laugh is wanted.

TANGLED PATHS (Majestic), July 25.—There is considerable interest attached to this film, which is in two reels. Francis Billington plays the role of a reformer and may be said that she is especially charming in the role of Nell Summers. The story is of two rival suitors, and pals who go to the gold fields, the one knowing that the girl loves him. The lucky strike is made the preferred suitor is shot in the back by the other, and left for dead. The remainder of the story is taken up with untangling tangled threads. Sam De Grasse, and Alfred Paget are the suitors.

THE NEWER WAY (American), July 26.—This film, although it appears to be more or less of an advertisement for electrical contrivances of all kinds, is at the same time a lesson for the farmer who may be lacking in the spirit of enterprise. It shows how a stone quarry was made to pay for the placing of electrical contrivances in every department of the farm, thereby establishing more sanitary methods of dairying, etc.

MILESTONES OF LIFE (Thanhouser), July 28.—Reviewed by Louis Reeves Harrison on page 834, issue of July 31.

THE GOLDEN TRAIL (Broncho), August 4.—A two-reel story, featuring Richard Stanton, Louise Glbaum and Margaret Gibson. It follows the fortunes of Johnny, a young boxer who is knocked out and deserted by a girl. He goes West, defends an old prospector and gets in on a good mining proposition. Both the bar room fight and the defense of the mine are well-staged. He falls in love with the prospector's daughter and wins her hand. The plot material is familiar, but the story is nevertheless quite pleasing.

THE PROMOTERS (Domino), August 5.—A two-reel number, dealing with the unique revenge of the hero on a mining shark who swindled an honest farmer. He lowers him into an abandoned mine and forces him to take up the worthless stock he is peddling, naming him. Walter Edwards, Elizabeth Hurbridge, Louis J. Cody and others appear. The opening scenes in which the farmer is swindled are very natural and convincing. The story is entertaining and has a certain educational value for people who are inclined to plunge into reckless investment.

THE HEART OF JABEZ FLINT (Kayser), August 6.—In this two-reel number an old theme is made very pleasing. It demonstrates the way in which a mean old skinflint is finally brought to see the error of his ways and he proceeds to spread his money about where it will do the most good. The miser, the old minister, the widow and other characters of the homely type are well presented. The story has quite a strong touch of heart interest and succeeds very well for this sort of a story.

North American Film Corporation.

THE DIAMOND FROM THE SKY, CHAPTER 13 (American), July 20.—"An Interrupted Journey" is the title of this chapter of this exciting, and in fact, sensational, serial. It tells the story of Arthur, at the request of Esther, is knocked over by a street car. The chapter contains more than one thrilling situation, and fails nothing short of being quite as interesting as previous chapters.

Paramount Pictures Corporation.

THE FIGHTING HOPE (Lasky-Reliance), July 19.—Reviewed by W. Stephen Bush on page 834, issue of July 31.

KILMENEY (Morosco), July 22.—Reviewed by Margaret I. MacDonald on page 835, issue of July 31.

Pathe Exchange Inc.

PATHE'S NEWS NO. 56, 1914 (Pathe), July 11.—One of the most interesting items of this number shows the Women's Canteen Society of England supplying the women of the munition factories with good food at cheap prices. The Southampton dog show, and the Caldwell, N. J. Historical pageant are also interesting items.

INTIMATE STUDY OF BIRDS NO. 3 (Pathe), July 19.—The black bird, the kingfisher, the thrush, and the sedge warbler are given prominence in this instalment of "Intimate Study of Birds." Needless to say, this series of studies on bird life is intensely interesting and instructive.

THE POLICE DOG GETS PIPPLES IN BAD (Pathe), July 19.—This is an excellent number of the Police Dog series and is the 6th episode. The dog and his friend Piffles get some rough treatment at the hands of a colored butcher who has been supplying the dog with bones which are repeatedly stolen from him by another of his kind.

THE KANGAROO AT HOME (Globe), August 2.—An unusually interesting educational film showing the kangaroo in his various moods and haunts, and a few of his troubles. On the same reel with "Pekalongen, a Town in Java."

IN PEKALONGEN, A TOWN IN JAVA (Pieturesque-Java), Aug. 2.—On the same reel with the above and showing instructive and interesting views in and about this quaint town.

BOLD, BAD HOPS (Starlight), August 7.—The theme of this comedy is not much different from the majority of Starlight films. The woman with a husband who does not appear on the scene until the end is the foil for many of the amusing situations of the comedy.

Pathe Exchange, Inc., Specials.

THE ROMANCE OF ELAINE, Episode 29 (Pathe), July 12.—"The Conspirators" is the title of this chapter in "The Romance of Elaine." Elaine is again met by the disturbing experience of being kidnapped and taken aboard a vessel from which she eventually escapes and is rescued by Jamieson. The "Romance" still hangs fire, and the interest of the story abates but little if any.

IN THE MESH OF THE NET (Baibao), July 17.—A three-part production in which the story deals with the adventures of a wife with a hand of amusements with which her husband is associated. The story is well constructed and interesting, and the picture is developed with considerable skill. Gordon Jackville and Joyce Moore are among the members of the cast. The production is a good one and to be recommended for its entertaining qualities.

THE ROMANCE OF ELAINE, Episode No. 30 (Pathe), July 19.—"The Wireless Detective" is the title of this episode, in which pretty Elaine does much to put her effort to solve some of the mysteries surrounding the wireless station. The episode is a good one and has a sprinkling of comedy along with its greater significance.

PRO PATRIA (Pathecolor), July 31.—Reviewed by Margaret I. MacDonald on page 958, issue of July 31.

WHIFFLES AT THE FRONT (Punch), August 2.—This is a two-part comedy made at the Paris studios of the Pathe Freres. M. Prince acquires himself in a most comic way as Whiffles, who, in pursuit of a fascinating nurse, makes a desperate effort to stay at the front at any cost. The offering is one that any audience would like.

THE RIGHTED WRONG (Victory), August 7.—An interesting three-part drama in which a stolen will is the basis for most of the action of the play. The plot is a fairly good one, and the development of the theme in the picture, with an excellent cast handling the principal roles, is all that could be desired. The picture has been set artistically, and is beautifully photographed.

Universal Film Mfg. Company.

HARMED WEEKLY, No. 176 (Universal), July 21.—The Thaw jury, Harry Thaw, and the most famous of his charming admirers, probably make up the most popular subject on the reel. Offered to solve some swimming baths at New York; a head-on collision between two locomotives; and the unveiling of the Lincoln Shaft at Long Beach, Cal., are among other news items on the film.

PATERNAL LOVE (Lammie), August 1.—This story, by Wm. Webster and Frank Lloyd, features M. K. Wilson, Gretchen Lederer and Marc Robbins. It is the story of a convict who comes to rob the home of his former wife, now married to a wealthy man. He finds his own child and they arrive on the scene as he is embracing her. The plot is very new, but it is handled with good effect. The cast and photography are also pleasing.

IT HAPPENED WHILE HE FISHED (Neslor), August 2.—A comedy number, written by Peter B. Kyne, with Jack Dillon, Neal Burna, Billie Rhodes and Jane Wheeler in the cast. The fishing scenes are very attractive. The plot itself seemed rather "ketchy" and not very well put together, though it has elements of interest.

HER WONDERFUL DAY (Imp), August 3.—Frances Nelson and Jack Hopkins are featured in this little pictorial sketch by B. D. Garber. The romantic girl is entertained for a day by a wealthy young man. Her innocence saves her from harm. Just a pleasing little offering; the flower scenes are attractive.

THE PROOF (Fox), August 3.—Featuring Ben Wilson as a young club man who agrees to let his house on a wager. His friends steer him up against an insane asylum and he steals the young nurse after some exciting adventures. The plot is not strong, but unusual and quite pleasing.

IN THE CLAW OF THE LAW (L. K. O.), August 4.—Fatty Voss, Peggy Pearce, Alice Howell and Harry Gribbon appear in this characteristic number. The plot is not strong and the humor is only fair. The settings and photography are better than usual.

LADY Baffles AND DETECTIVE DUCK IN "SAVED BY A SCENT" (Powers), August 5.—No. 6 of the Lady Baffles and Detective Duck series. A typical number, introducing the photograph, a device for detecting criminals. Lady Baffles palms off her hireling as a lord but Detective Duck saves the girl from him. A very fair low comedy number.

LITTLE EGYPT MALONE (Neslor), August 6.—Eddie and Lee are just out of college and have no money to get home with. They acquire a tent show, and Lee introduces an Egyptian dancer. The plot is light but the comedy is quite pleasing.

AROUND THE CORNER (Powers), August 7.—A comedy drama in which Sydney Ayres appears as an author in search of adventure. He befriends a young girl, the victim of a fake marriage, whom

he takes to his apartments. Later he falls in love with her. The plot is not entirely new, but is well constructed and worth while.

Universal Film Mfg. Company Specials.

JEALOUSY, WHAT ART THOU? (Rex), August 1.—Two reels of a light comedy nature, featuring Ben Wilson and Dorothy Phillips as a pair of jealous lovers. Every incident is magnified in their eyes to feed the green-eyed monster. While this is not a great deal of plot, the action is brisk and entertaining. Their troubles come to a climax at the masked ball, where both create scenes by suspecting the wrong people. After the unmasking all is made right.

THE SCARLET SIN (Broadway-Universal Feature), August 2.—A strong subject in our reels, by Ada P. Clarke, featuring Hobart Bosworth, Jane Novak, Frank Elliott, Grace Thompson and others. Mr. Bosworth plays the role of a minister who leaves a city congregation to take up preaching in a mining district. His wife is untrue to him and runs away with a former neighbor. Later she returns, like a female Enoch Arden, to find her husband married to another, she dies saving their child from fire. The story has a full plot, is compactly built and stirs both the mind and heart of the observer. All of the acting is sincere and convincing. The scenes at the mine explosion are well handled. A good feature number.

THE GREAT RUBY MYSTERY (Gold Seal), August 3.—A two-reel number, written and produced by Otis Turner, and featuring Herbert Rawlinson, Wm. Worthington, Anna Little and others. The chief character is Sanford Quest, who figured in The Black Box series. He traces a valuable ruby, stolen by a German spy. The construction of the plot is such that there is a surprise ending. This makes a pleasing mystery story.

MY TOMBOY GIRL (Victor), August 4.—A two-reel girls' school story, produced by Harry C. Myers. He appears, also Rosemary Theby and Charles Craig. The mischievous antics of the girl pupils are very funny. The pajama parade in the second reel is a little too frant in treatment; it is not exactly vulgar, but comes near being so. On the whole the production will pass with audiences that are not overly particular.

OUT OF THE FLAMES (Big U), August 5.—A two-reel number by F. McGrew Willis, featuring Adele Lane, Edward Bloman and others. This is a story of a factory fire. The daughter of the former owner is employed in the place and barely escapes with her life. The opening scenes are rather complicated and it is not entirely clear whether the young husband is the right sort of not; later he turns out to be worthy of his wife. The fire episode is very realistic, and the best of the kind seen in a long while. The number is not particularly new but has points of decided interest.

LEAH, THE FORSAKEN (Imp), August 6.—A three-reel number featuring Vivian Prescott, Wm. E. Shay, Wm. E. Welch, Frank Smith and Grace Lewis. This is a reissue of a story of Jewish persecution, some of the actors being of Yiddish descent. The place and settings are a trifle uncertain, but the period was probably in the early days of Manhattan. The plot is a strong one of its type, depicting the pathetic plight of a Jewish girl abandoned by her gentle lover as the result of the treacherous interference of a rival of her own race. The color, when Leah blesses her former lover and his family, has a pathetic touch.

BETWEEN TWO FIRES (Universal Special), August 2 (No. 7 of "The Broken Coin" series, in two reels).—After a scene with the owner of the mysterious band, Kitty is made a prisoner and thrust into a dungeon beneath the palace. She evinces no fear of her jailor, but, true to her sex, shows a positive objection to the rats. The dramatic and the comedy elements are skillfully blended in this number, and the finish leaves the spectator anxious for the next installment.

V-L-S-E, Inc.

THE CLIMBERS (Lubin), August 2.—Reviewed by W. Stephen Bush on page 1443, issue of May 29.

World Film Corp.

SUNDAY (Lederer), August 2.—Reviewed by Lynde Denig on page 854, issue of July 31.

POKES AND JABS in "Mashers and Smashers" (World Comedy-Wizard), Aug. 2.—A one-reel farce played at a lively clip and entertaining enough after its fashion. Mr. Pokes and Mr. Jabbs steal away from their wives for a swim in the pool at Palisades Park. Girls in attractive bathing suits and high diving are among the attractions of the picture.

Miscellaneous.

DR. RAMEAU (Fox), July.—Reviewed by Edward Weissel on page 854, issue of July 24.

THE BATTLE OF BALLOTS (Good Luck), July.—Reviewed by Lynde Denig on page 852, issue of July 31.

Emily Stevens in "Destiny."

"Destiny" is the title of a new play, by Anthony P. Kelly, secured for the Metro program. The B. A. Rolfe Company will make the screen production. Emily Stevens will be seen in the leading role. This production will mark her debut appearance under Metro auspices. Her first engagement was in the Itolfe production of "Cora." "Destiny" will be a Metro release for September.

OBSERVATIONS

BY OUR MAN ABOUT TOWN.

DESPITE the fact that many people are predicting that motion pictures have reached the zenith of success we find new companies forming almost daily for their production with a million or more capital. There must be something in it. Men with capital may be duped at times, but men with capital have some brains (at least some of them), and all of them cannot be duped all the time. Everything points to the motion picture as the magnet for investment in the amusement world, which naturally means that the pictures are the chief form of modern amusement.

The advancement made in recent years in the filming of stories told by writers who a few years ago completely ignored the pictures, has won a wide-spread attention which will not die out within a time that can be scaled. The people are only beginning to realize what lies beyond the screen. It is not the projection from the machine that now absorbs, what was a flash of fiction is really a projection of truth dug out by days and weeks of hard work by the directors and performers at the expense of a deal of money expended by the promoters. The public is at last beginning to realize that, after all, it takes the same amount of money, if not more, to properly place a story upon the screen as it does to accomplish the same purpose upon the stage. This realization accounts for the readiness of the public to pay today for motion pictures what they formerly paid for regular stage productions.

The only hold-back to a complete victory of the motion picture is the ever-present thought on the part of a certain percentage of audiences that because of the absence of speaking parts motion picture work is mere play. Throughout histrionic history there has been no time when applicants have not worried managers in person or by letter for an opportunity to show their ability. So it is with motion pictures, only the applicants have multiplied. In former days the speaking of lines was a detriment to many who would persecute a manager. As lines are not required in motion pictures the belief in an in-born talent has become so strong that everybody out of school and out of work feels that the art is becoming bankrupt for want of their talent. Note the Charlie Chaplins that are appearing at some of the theaters. Note the expressions on the faces of some of the houses when we say that good pictures would serve a better purpose than this system of Bowery amateur nights.

It is no credit to managers who ridicule motion pictures as an excuse for not spending a reasonable price for a good service of them in face of the fact that they dupe innocent and irresponsible people to give idiotic representations of what appears in the pictures. So far as the pictures are concerned imitation is endorsement and each repetition makes the picture a stronger attraction.

I heard a representative man say yesterday that at this time of the year he should have had orders on hand for paper covering thirty shows, yet his orders in hand only cover ten shows.

Coincident with this is the fact that regulars are going out to nearby cities and towns to play parts on trial, their remuneration being slightly above the railroad and hotel expenses, the expectations being season contracts. If the plays "go on the dogs" the player gets his contract with the usual two weeks' clause.

Was there ever a better outlook for the "canned drama?" And yet the powers that be in the regular field pretend to have the severest contempt for it.

One prediction may be safely made. That is, when there is a rejuvenation of the regular profession the predominant parties in the much-despised "canned" play will have a hand in it. The associations created between the regular players and the promoters of the "canned" article have been such as to imbue complete confidence of the former in the latter, and should there be a formidable revival of the old-style of theatricals the picture promoters will have first choice.

A very prominent stage actor said the other day: "I could make much more, by far in reality, than I am getting now, but, do you know, the work, the environment, the associations, the advantages of home life, and many other considerations make me feel at home in picture work. So far as the public is concerned I feel the same satisfaction. They may not hear my voice, but they see me. If my work is good they must appreciate me, and that being the case why should I not do for them as well at home as upon the road. And, my dear boy, I feel a gratitude for the motion pictures, even should I take the road again. But for them what would have become of many people of the profession. I admit that at one time I abhorred the thought of motion pictures. Today I look upon the producers as among the greatest benefactors the profession ever had. Their studios have many times shed rays of hope when the close of contracts have brought the deepest gloom."

The United States Supreme Court is to be called upon again to pass upon the constitution of enactment of laws directed against motion pictures. Some of the supporters of censorship agitation are trying to cloud the mind with the contention that the final result will serve as a strong point in their behalf. There is no phase of the matter that has bearing upon the censorship question. The Deputy Collector of Customs of Newark, N. J., refused to allow the importation of the Willard-Johnson prize fight pictures that were taken when the fight took place at Havana, Cuba. The owners of the films made an appeal to the United States Circuit Court of Appeals of Philadelphia to have the Newark authorities restrained from preventing the importation. The court has decided that the law against the importation of fight films is constitutional and now the owners are going to the court of last resort. It is purely a case of how far the United States Government can go in framing its regulations regarding importations. The question was pretty thoroughly discussed when the Johnson-Jeffries fight pictures were put on the circuits for exhibition and the owners of those pictures concluded not to expend the time and expense that would be required to test the law, so that the present case is the first to go up to the court of last resort. The enactment of the law was due to bitter racial feeling in various parts of the country because Johnson, a negro, became pugilistic champion of the world. Since Willard, a white man, has become the champion the owners of the pictures claim the feeling which led to the enactment of the law has taken a reverse and now there is a great demand in all parts of the country for the pictures showing how the white man regained supremacy. Many people in close touch with the customs business and acquainted with the laws bearing upon it adhere to the belief that the only way to beat the importation restriction is to have the law repealed; that when Uncle Sam puts his foot down upon importations, whatever they may be, it is a pretty stiff proposition to run against him and make him take his foot off; but there is a chance of inducing him to change or revoke the law. One expert has expressed the opinion that even then the present importation could not be made because the shipment and the bringing of the films to this country took place while the law was in force and a change would only apply to future importations. The owners of the fight films contend that an effort to have the law repealed would consume so much time that the drawing power of the films would have been reduced to a minimum. This line of argument seems quite reasonable to those acquainted with the value of films depicting topical subjects and, through experience, know that to get adequate returns prompt exhibitions must be made.

In discussing the matter at a Broadway hotel the other night an optimistic manager of burlesque shows said the law was a good one because it prevented fake fights for revenue from the motion picture privileges. He regretted that the same ends could not be attained with less drastic measures because motion picture reproductions of fights are big drawing cards for burlesque shows. He then surprised those present by declaring that should the present law be declared unconstitutional, or be changed, or revoked, he would like to become owner of the old Johnson-Jeffries fight pictures. Barring the supplanting of the present champion, he said, an arrangement by which the old and new pictures could be combined would result in enormous returns. In explaining more fully he said it was simply putting the punch into the new and old by showing how the white man lost and won the world's championship. This manager may not be far amiss. His idea is certainly original.

Donlin Plays in Bush League.

Famous Ball Player Gets Support of Winsted Team and Fans in Making Picture for Arrow Film Corporation.

THIS is mainly the story of how Mike Donlin, ball-player, actor and all around goodfellow, became a bush-leaguer for a day. How he played right field on a Class D team and instituted a brand new holiday for the easy-going folk of Winsted, Conn. In the memory of the oldest inhabitant—and they live a long while in the clear air of Litchfield Hills—there never has been a day quite on a par with July 24, 1915. Turn to that date on the town hall calendar and you will see "Donlin Day" written across the figures; on wayside trees you will find remnants of Donlin placards and in the files of the one and only Winsted newspaper appears the one and only reporter's account of what happened.

Probably it reads something like this: "Our ball park was filled with a gala throng on Saturday afternoon when Mike Donlin, late of the New York Giants, played with the home boys against Meriden. We were beaten 4 to 3, but that wouldn't have happened if the umpire hadn't called Mike out when he slid for home in the last half of the ninth inning.

"It was the biggest sporting event ever known in these parts and we had lots of visitors in automobiles and horse-drawn rigs from Meriden and Torrington and other near-by places. Some of them—meaning the visitors—came to see the ball game and others came to see how a moving picture was made. We had a double bill for one admission and it was very enjoyable.

"The writer has been covering the shows in town for many years, but he never knew how hard it was to make moving pictures until Albert S. Levino brought Mike Donlin and the other players of the Arrow Film Corporation to Winsted. Our young men and young women pitched in and helped all they could by filling the stands and cheering and everything whenever the director asked them to. The picture ought to be very realistic, and we may say on good authority that it will be booked at the Opera House along about Thanksgiving time."

The Winsted reporter guessed right when he said "Right Off the Bat" ought to be a realistic baseball picture, and he

might have added that it bids fair to be an unusual one in that there will be no attempt to show the inside workings of a baseball club and in all the five reels there will not be a pistol, a telephone, or an automobile. Moreover, on the authority of Mr. Levino, and he should know because he wrote the scenario, it may be stated that the production is innocent of theft, home-wrecking, murder and similar diversions that keep our judges and juries in employment. "Right Off the Bat" is going to be a crime-free story presenting the career of Donlin from boyhood to manhood and a berth with the New York Giants.

W. E. Shallenberger is president of the Arrow Film Corporation; Mr. Levino is secretary and treasurer and between them they discovered, in Winsted, a veritable virgin garden for the making of photoplays. Winstedians vouch for the statement that during all these years producers have passed them by without once utilizing their wonderful country. When Mr. Levino installed his troupe at the Park Hotel, the mayor gave him the keys to the town. Everything was his to photograph and the people rather liked getting into the picture. They would work for an hour on the inspiration of a bottle of ginger pop and a bag of peanuts.

Mr. Levino needed two sure-enough ball clubs to show how Donlin passed from the benches to the Polo Grounds and the captains of the Winsted and Meriden teams said, "At your service. We'll act for a while and then play our game." So Donlin entertained the eighteen ballplayers at luncheon before going to the park where Director Hugh Reticker, Assistant Director Charles Mather and Cameramen Henry Bredeson and C. W. Van Ranst were waiting. Donlin won the game—the moving picture game—by stealing home. And oddly enough fact came within an ace of duplicating fiction, all in the space of a few hours.

As previously mentioned in the Winsted reporter's description, Mike tried to steal home and tie the score in the bona fide league game. It was the proper play under the circumstances and he never realized that the camera was recording his slide until after he had been called out. Probably this bit of genuine action will be used in the picture in preference to the earlier scene that may lack an equally spontaneous spirit—the spirit that caused the Winsted fans to raise Donlin on their shoulders and boost him into the cheering crowd in the grandstand.



Company Making "Right Off the Bat"—In Car, Left to Right: George Henry, Charles Mathe, Mike Donlin, Fan Bourke, Rita Ross Donlin, Claire Mersereau. On Running Board: Hugh Reticker, A. S. Levino.

While "Right Off the Bat" is essentially a baseball picture, it is much else besides. Days were spent in finding choice locations for scenes used in the romantic passages of the story. They should carry the atmosphere of the quaint New England town and the splendor of mountains in which all save the studio interiors have been photographed. Director Feticke had an able company at his disposal, including Claire McRae, Fan Bourke, Rita Ross Donlin, Mabel Wright, Charles Mather, George Henry, Thornton Friel, George Sullivan, J. Arthur O'Brien, Frank Frayne, Jr., Frances Walton and Mrs. William Taylor. John J. McGraw appears in the scene showing Donlin being engaged to play with the Giants. There is one part of this story that can't be written because it has nothing to do with Mike Donlin and his career. But without this other part there would have been no story. It concerns Mr. Shallenberger and his new Marmon car that is trained to pass everything on the road. Mr. and Mrs. Shallenberger made room in the car for Mr. Van Ranst and two representatives of the moving picture press, and under the guise of an assignment, the picture writers enjoyed a glorious trip that was like nothing save the best sort of a vacation.

New Downtown Theater

The Reliable Company Secures Lease on Park Row Property and Will Build a Six Hundred Seat House.

VERY few motion picture theaters are to be found in the downtown district of New York, mainly for the reason that it is not profitable to build anything less than a skyscraper where ground is worth almost its weight in gold. A project has been recently put across, though, that will give the downtown fans a modern picture palace. It was promoted by David Weinstock, at present manager of the Bijou at 11 Park Row. A new company has been formed called the Reliable, of which J. Weinstock is president and H. J. Freedman is secretary and treasurer. This company has secured a twenty-one years lease to the property at 31 and 32 Park Row at a yearly rental of \$27,500 per annum. Possession will be given on May 1, 1916, and the work of construction will be started immediately thereafter.

Plans are now being drawn for a six-hundred seat house of the latest type of construction. There will be a center lobby with stores on each side and on two floors above the theater proper will be office space. The auditorium will be ample in area to afford perfect ventilation at all times and the equipment will be the latest in every detail.

David Weinstock, the present manager of the Little Bijou at 11 Park Row, will be the general manager of the new house and the company.

FAMOUS PLAYERS FOR THE NEXT QUARTER.

The months of September, October and November will be marked by a number of interesting releases from the studios of the Famous Players. Heretofore they are: Mary Pickford in "Madam Butterfly," "The Foundling" and "Twisted Paths"; Marguerite Clark in "Molly Make-Believe" and "The Prince and the Pauper"; Pauline Frederick in "Sold" for August 5; "The Fatal Card" in September with Hazel Dawn and John Mason as co-stars. Hazel Dawn will appear in November in "Dorothy Vernon of Haddon Hall."

Sam Bernard, famous comedian, will appear in October in "Poor Schmaltz." John Barrymore is scheduled for September in "The Incurable Duke" and "The Three Elks" and in November in "Are You a Mason?" Charles Cherry and Gail Kane will appear jointly in "The Mummy and the Hummingbird." Marie Doro will appear in "The White Pearl" in September.

METRO MIDSUMMER FEATURES.

The Metro Pictures Corporation is well fortified against the heated term. Thus far its midsummer output has been of excellent quality. Its latest release is from the new Quality Pictures Corporation and its first release, entitled "The Second in Command," in which Francis Bushman and Marguerite Snow appear. Following this will be Dorothy Donnelly in "Sealed Valley," a Metro Picture scheduled for August 2. Popular Plays and Players will release "The Vampire" in which Mme. Petrova is featured, on August 9. After this will come Ann Murdock in "The Royal Family," from the Dyredata studio, released August 16. Other productions are "When a Woman Loves," Rolfe, with Emmy Whelan; "Her Great Match," featuring Gail Kane; Emilie Stevens in "Destiny"; Harry Kolker in "The Bridge"; Henry Bergman in "An Enemy to Society"; Francis Bushman in "The Silent Voice" and Edmund Breeze in "The Song of a Wage Slave."

At Leading Picture Theaters

Programs for the Week at the New York Motion Picture Houses.

Viagraph Theater Bill.

"HEARTS ABLAZE," a story of the Cloister and the Court, is the feature picture of the Viagraph theater program this week. "Hearts Ablaze" was filmed from an original story by Eugene Mullin, and depicts appealing scenes in which the supposed ward of a Prime Minister upholds the People's Party and lends her assistance to oppose their unjust taxation in opposition to her guardian and her King.

The drama was produced by Lorimer Johnston with a cast including L. Roger Lytton, Julia Swayne Gordon, Leo Delaney, Zena Keefe, Charles Wellesley, Frank Currier, Garry McGarry, Nicholas Dunaw, George Stevens and Rose Tapley.

The Viagraph photoplay in chapters, "The Goddess," of which the two parts of Chapter Thirteen are shown, is of more than usual interest because of the plot of the society leader, Mary Blackstone, to murder Celestia. "His Bunkie" a military romance with Texas and regular United States troops as the background, features Eleanor Woodruff, Darwin Karr and Ned Finley. Kate Price and William Shea are seen in "She Took a Chance," a story that starts with a prize pig and ends in a sausage factory. Wally Van and Nitra Frazer present "His Fairy Godmother," a horrible dream of a rarified fiend, and Mr. and Mrs. Sidney Drew are appearing in "The Cub and the Daisy Chain," an amusing story of a terrible mistake made by a young reporter.

Mary Pickford at the Strand.

Mary Pickford is appearing at the Strand theater this week as Alice McCloud, the leading character in "Rags," produced by the Famous Players Film Company. Unlike Miss Pickford's former successes, she is not only seen in rags, but, towards the end of the picture, in stylish clothes. "Rags" is one story in which the little star is permitted to bridge the gap between utter poverty and riches. The play was produced by the Famous Players Film Company. The Strand Topical Review this week contains an interesting lot of the latest news pictures from the entire civilized world. Some beautiful and interesting travel studies recently photographed and a new educational feature are also shown.

Miss Autumn Hall, the violinist, whose artistic playing created a profound impression at this theater a couple of weeks ago, is back for a return engagement, and Miss Alice Hoffman, the well-known soprano, who was the soloist with Sousa's Band on its trip around the world, is the vocal soloist for the week. The Strand Concert Orchestra, under the direction of Carl Eduarde, render an excellent and varied program.

Ina Claire at the Broadway.

"The Puppet Crown," Harold MacGrath's widely known romance, is being presented in picture form at the Broadway Theater this week, with Ina Claire in the leading role. Miss Claire, who is supported by Carlyle Blackwell and a well-selected cast, proves an excellent choice for the star part. The Broadway Animated News, South American Travel Pictures, and the usual number of short comedies complete the program.

Matinee for Children.

A. L. Shakman, president and managing director of the Eighty-First Street theater, New York City, extends an invitation to the different homes and institutions for children in New York and Brooklyn to attend the matinees during July and August as his guests. There will be no charge of any kind. The children will be well taken care of and will receive seats in the orchestra.

JESSE RALPH IN PATHE'S "THE GALLOPER."

Jessie Ralph, who has scored many hits on the stage in character parts, will be seen in Pathe's Gold Rooster play "The Galloper," by Richard Harding Davis. Donald Mackenzie, who is producing the picture for Pathe, feels that in her he has made a real acquisition since Miss Ralph is one of those rare players who believe that acting is a profession that requires just as much hard work off the stage as on, and studies every part she has with the view of getting every bit out of it of which it is capable. Miss Ralph had important parts in the following well-known recent New York plays: "The Revolt" in support of Helen Ware; "A Rich Man's Son," "Help Wanted," "The Price," and "After Five." Mr. Mackenzie's cast for "The Galloper" is an exceptionally strong one, being headed by Clifton Crawford, and the pictures will be finished before August first, for release in the fall.

The Kalem Viewpoint

William Wright Is Staunch Advocate of One, Two and Three-Reel Pictures—Sees Danger in Feature Production at Expense of Short Subjects.

By Lynde Denig.

THE Kalem Company is an organization in which the officers spend much time in directing the production and marketing of photoplays and little in talking about what they have done and intend to do. William Wright, in accord with the policy of his fellow officers, believes that the output is strong enough to attract attention without a great blowing of horns, and has consistently avoided talking



William Wright.

for publication unless he had something definite to say. At the request of The Moving Picture World he consented to outline the attitude of Kalem in these days of new ideas, new ideals, new programs and business conditions that President Wilson might describe as "spotty."

In reading the remarks of Mr. Wright, it is well to bear in mind that they are the outcome of practical experience covering many years, during which he has studied the needs of the exhibitor and how to supply them. He knows the problems of the man who makes pictures, of the man who sells them and of the man who offers them to the public; and in acting as spokesman for the Kalem organization he made it clear that he had all three factors of the business in mind.

By way of introduction, Mr. Wright said, without any hedging or qualifications that might obscure his meaning: "Many changes are taking place in the motion picture business at this time—some of them of material interest to the exhibitor, but the majority of them a detriment. The exhibitor is hearing a great deal about the line programs that are to be offered to him in the course of time, and is told that pictures never before equalled are to be supplied, and by accepting these programs his business will be doubled; in fact, the motion picture Utopia will be reached."

When asked to specify more in detail the conditions being faced by exhibitors, Mr. Wright continued: "We are hearing of small houses closing up all over the country. In many instances, possibly, this closing is legitimate, due to the erection of larger and more pretentious picture theaters. Frequently, however, it is due to the continuous change in policy practised by the newcomer or inexperienced exhibitor. Where the service of the exhibitor has been made up entirely from the product of the old line concerns and care has been used in the operation of the house, business has continued on an even basis, and today that man, although operating a small theater, is still in the running and realizing a comfortable profit. Comparisons are odious, but the time has arrived to call a halt on extravagant claims and the exhibitor should be set right."

"We believe that a certain percentage of the trade has gone to extremes on so-called 'features,' many of them, in fact the majority, of questionable value, and, as we have repeatedly said before, we think it is only a question of time when the enormous majority of exhibitors will go back to the old program and no subject will be run where the length is greater than four reels, unless the story is of exceptional quality, absolutely requiring a greater length, and these subjects will be run only in the very largest theaters."

"On what lines, then, is the Kalem Company shaping its policy?" we asked.

"Believing that a strong program, consisting of one, two, three and four-reel subjects, will ultimately rule, Kalem Company has for several months been expending great efforts and unlimited money to produce unexcelled pictures;

and we contend Kalem is making the best average one, two, three and four-reel subjects on the market—the best stories and the best productions; and you don't have to take our unsupported word for it, either. Exhibitors who are running all of the Kalem issues know our statement is absolutely true. Those who are not running all Kalem releases need only ask their friends who are running the Kalem five weekly issues.

"In support of this statement we ask: In what program can you find a four-reel subject equal as a money-maker to our release of July 12, 'Midnight at Maxims'? What comedies even approach those in which are featured Ham and Bud? Where can you obtain a one-reel feature picture to compare with our 'Hazards of Helen' railroad stories issued on Saturday of each week? And we challenge the world to produce an average line of two-reel subjects to equal the episodes of 'The Mysteries of the Grand Hotel' series, which started Wednesday, July 21. And who is making three-reel subjects equalling in quality our 'Broadway Favorites' releases?"

"To use an old and worn-out adage, 'the proof of the pudding is in the eating,' Kalem Company is not making promises, but calling attention to existing conditions, and conditions that every exhibitor knows to be a fact."

"In booking the Kalem subjects, the exhibitor is not forced to deal with a half dozen different agencies, but can secure the entire Kalem output from any branch of the General Film Company, or from the Greater New York Film Rental Company, and all in the regular service, without extra charge; that is our slogan: 'Feature films in regular service,' and legitimate advertising helps. Through the General Film Company and the Greater New York Film Rental Company exhibitors can secure advance advertising slides, handsome 8 by 10-inch photographs of the principal incidents in our multiple-reel subjects and the best line of four-color lithographic posters on the market."

"One might think that Kalem had departed from its usual modesty in speaking so forcefully in the first person; but 'truth is ever modest,' and we propose to advise the exhibitor where he can obtain the product his business demands. We have very ambitious plans for the future, but in line with the Kalem policy we will not announce them until they are accomplished facts, although we can safely assure a continuance of the release of the best average one, two, three and four-reel subjects made in any part of the world."

"Whatever the nature of the plans of the Kalem Company for the coming year, however elaborate and expensive the features, exhibitors may be assured that there will be no slighting of the one, two and three-reel subjects. Recent developments have not led Mr. Wright to alter his opinion about the lasting need for strong dramatic and comedy films that can be run in twenty or forty minutes. Referring to this point, he said: "Pretentious theaters making a bid for the favor of former stage patrons are, of course, increasing rapidly in our larger cities, and it is fitting that the chief attractions in these theaters should be in multiple reels; but even here I think four thousand feet is quite enough. I have seen many of the five-reel productions presented at our most advertised New York theaters and think that I am safe in saying that eighty per cent. of them would have made better entertainment if run in two reels. The photoplay whose strength warrants more than that is a rarity."

"But, to return to the single, double and triple reel and their certain place in the market, I would suggest that skeptics hunt out the average exhibitor, ask his opinion and then spend an hour in studying the habits of the audiences more necessary to the industry than the comparatively few recruits from among devotees of the stage. Picture audiences always have been and presumably always will be in the main comprised of transients—men and women with an idle hour that may be passed pleasantly in watching a photoplay. Most exhibitors find it absolutely necessary to cater to these people, and to do so satisfactorily a program of short subjects is demanded."

"Yet it appears to me that some producers are coming to regard the short subject as a conventional, cut-and-dried affair that may be turned out in machine-like fashion while the best efforts of the organization go into the making of features. This is wrong in principle and likely to be harmful in results, just as harmful as would be the indiscriminate publication of uninteresting and carelessly written short stories, on the theory that the people purchased the magazine because of the serials. Unless producers issue pictures that will hold the transients of whom I have spoken, many exhibitors will be forced to close their doors, and the Kalem Company always has appreciated this fact."

Discriminating Express Rates

Allowances to Carrying Companies Will Hit Exchanges on Small Shipments.

EXHIBITORS and exchangers will be subjected to a considerable additional transportation expense as a result of the decision of the Interstate Commerce Commission to grant the plea of the principal express companies of the country for permission to transship two of the three factors which go into the making of the rate basis.

Some weeks ago the Commission held a hearing for the purpose of considering the plea entered by the Adams Express Company, the American Express Company, the Southern Express Company and Wells Fargo & Co. to be allowed to increase their revenues in this manner. At this time the companies convinced the Commission of the inadequacy of their present revenues and of the fact that they were operating at a loss. The various shippers of the country felt that if it were shown to the Commission that there was absolute need for higher rates, the plea of the companies should be granted, and, therefore, no opposition was entered.

When the present rates were adopted to take effect on February 1, 1914, the greatest reduction was made in the charges on small packages. Thus it is that under the new order, the greatest increase takes place on packages weighing from one to five pounds, which is five cents. The increase on packages weighing from six to twenty-nine pounds will be four cents; thirty to forty-nine pounds, three cents; fifty to seventy pounds, two cents, and from seventy-one to ninety-one pounds the increase will be one cent. The increase is entirely wiped out when the weight of a single package is 100 pounds.

The increase is arrived at in the following manner. The present express rates are composed of three factors: First, an allowance of 20 cents per shipment for collection and delivery service which does not vary with the weight or distance. Second, a rail terminal allowance of 25 cents per 100 pounds, which varies with the weight but not with the distance. Third, the rail transportation per 100 pounds, which varies with both the weight and the distance and also varies in the different zones. The express companies asked permission to transship the first two charges or factors. The effect of this would be to increase the collection and delivery service allowance five cents per shipment and reduce the present rail terminal allowance at the rate of substantially one-twentieth of a cent per pound. This reduction increases with the weight of the shipment, whereas the increase of five cents remains stationary. Thus it is that the one hundred pound rate is not effected.

Second-class shipments will take an advance of 75 per cent. of the increase, for the second-class rates are one-fourth lower than the first-class rates.

Quite a burden will fall upon the motion picture interests of the country. Exchangers and the exhibitors who are located outside of the large cities will feel the change perhaps more than any others. The increase on single shipments may not be great, but to the exchanges paying charges one way the aggregate will be large. For instance, a single reel and carrying case will weigh about fifteen pounds; a three-reel shipment will weigh about thirty pounds, and a four-reel shipment slightly under forty pounds. It is estimated that ninety per cent. of the shipments leaving the exchanges will be thirty pounds or under, and that all will be subjected to an advance of from three to five cents per shipment. It is estimated that the express companies will receive an extra revenue on first-class shipments under 100 pounds in weight to the extent of 3.93 cents per shipment. From Washington alone the additional expense will run between \$75 and \$100 per week at this time.

It has been figured that the express companies will haul during the year 1915, 119,544,043 first-class shipments. Had the new rates been in existence from the first of the year they would have received an additional revenue of \$4,700,471.77. At an increase of 1.97 cents per shipment, the 20,191,646 shipments of second-class matter of less than 100 pounds each would have yielded an additional revenue of \$362,162.41, or a total additional revenue from both classes of more than five million dollars.

CLARENCE L. LINZ.

NEW V-L-S-E OFFICE AT CINCINNATI.

The V-L-S-E announce the opening of a new office at 138 West Seventh street, Cincinnati, in charge of R. S. Shrader. Mr. Shrader is of the hustling type of salesman, and since coming to the V-L-S-E, has given excellent proof of his ability. As recently announced, Mr. Shrader is the man responsible for the exceptional booking in Cincinnati for an eighteen days' run of "The Island of Regeneration."

Mary Miles Minter, Metro's Latest Star

THE Metro Pictures Corporation in signing Mary Miles Minter for a term of years, with an option of renewal, has acquired a most endearing little star. In referring to that quality of personality called magnetism, she possesses it to an unusual degree. Women, young and old, go into raptures over her. Metro intends to make her the greatest screen celebrity of America, and will concentrate all its efforts to realize that place of honor for the youngest star of the screen.

She has been screened only twice in her short career. Once in "The Fairy and the Waif" and quite recently in "Always in the Way." In this latter picture she displayed unusual accomplishments before the camera. She showed on the screen that she had duplicated her success as a stage star. Mention the play "The Little Rebel" to anybody who has seen it and there will come from him an exclamation of satisfaction that a remarkable little actress named Mary Miles Minter interpreted the star role.



Mary Miles Minter.

Little Mary Miles Minter now has a prominent place in Metro's long list of stage and screen celebrities, among whom are: William Faversham, Ethel Barrymore, Edmund Breese, Mine, Petrova, Emmy Wehlen, Martha Hedman, Gail Kane, Florence Reed, Lois Meredith, Edward Connelly, Dorothy Donnelly, Francis X. Bushman, Marguerite Snow, Ann Murdock, Emily Stevens, Hamilton Revelle and Henry Kolker.

Miss Minter has always been successful on the stage, due to a winning personality and personal magnetism that is unusual in one so young. She first came into the height of her stage success in the title role in "The Little Rebel," which was seen at the Liberty theater, New York, in November, 1911, and presented by William and Dustin Farnum. After the New York run she appeared for an entire season in this play on tour.

Her first appearance was made in 1908 at the age of seven, with Nat C. Goodwin in his production of "Cameo Kirby," playing the part of the baby girl Toinette. Montgomery Phister, one of the best known dramatic critics of the country, said of her performance in the Cincinnati Commercial-Tribune, "she was charming beyond description."

PRaise for KALEM PICTURES.

The following interesting letter has been received by the Kalem Company from Gwynn & Byar, proprietors of the Lyric Theater, in Texarkana, Texas:

"We want to congratulate you on the big improvement in your recent releases. Some time ago we fought our exchange to keep from showing your pictures. To be honest, the Indian stuff you were releasing possessed absolutely no drawing power, but, on the contrary, had a tendency to drive away regular patrons.

"But times have changed. We now demand all of the Kalem we can get on our programs. We haven't had a bad one in months. We are certainly glad that you saw the handwriting on the wall in time. We find that a number of other producing companies seem to be losing sight of the regular release and putting their best efforts on features. This is a serious mistake. We have been using extra high priced features two and three days a week for the past two years and have come to realize that it is all a mistake. The feature has ruined our business. We have discontinued using same and gone back to a regular program of four reels. We find it decidedly more profitable and better appreciated by our patrons. The big multiple reel feature will be the death knell of the picture business if it isn't discontinued.

"Again congratulating you on the big improvement in your releases, and wishing you every success,

"(Signed) Gwynn & Byar."

Spokes From the Hub

By Marion Howard.

THERE are a few citizens of the Hub who have not yet seen "The Birth of a Nation," chiefly because they are unable to secure seats for want of the price, so it was refreshing to note a large party of young students at the Monday matinee, present as guests of a Back Bay society woman who purchased a block of seats feeling, as she said to me later, that she had done a good bit of educational work. Near the youngsters I saw Mrs. George A. Hibbard, who has been "in harness" in stock for several seasons with no time to take in the films. She is here on a holiday and incidentally filling a special engagement at the Castle Square. "What do you think of this picture play?" we asked. "It is splendid and I wish I had time to take in all the films now being shown here, but why such a protest against this particular one? It is history personified and seems like the last call in film work."

It was at the Park during "The Little Pal" with Mary Pickford as the heroine that a criticism was made in my hearing which I want to pass along to the producer's eye. In a scene where the wife of the hero joins him in far off Alaska where steam pipes and other heating appliances are minus, she appears in a diaphanous gown of white muslin, low necked, bare arms and low shoes, all so inconsistent in such a temperature with no fire in sight and nothing but snow outside. "Hubby" is tucked up in bed weighted down with blankets and the "Little Pal" is decked out in a long fur coat, only her face and hands visible.

We had "The Arab" here not long ago and a fine production it was, but there was a ludicrous feature not lost on the audience and not "down on the bills." While the horses are galloping over the soft sands we were regaled with imitation sounds of hoofs going over hard roads. A detail of far more importance is the way the United States flag is hung on walls with the Union on the wrong side, as evidenced in "The Woman" in the house scene. Can one imagine Speaker Clark sitting in front of a flag bunched up, the field wrongly placed—this in the Capital of the United States? Never! Regulations and good taste should come to the rescue of those staging the pictures. There is but one way to hang "Old Glory" and that is the right way, easily learned of any Army or Navy officer. Why such incongruities anyhow? Get a censor of "props" before the grand!

Speaking of the flag and its effect on the auditors arousing enthusiasm and encouraging respect for it, I went to the Boston theatres to see the prince of good fellows and blushing bridegroom, Francis Ferguson, only to see that Caroline Nichols and her players had new business. At the close of the American Fantasia when "The Star Spangled Banner" is played, the orchestra and leader rose with the audience, a large flag was hoisted on a pole, and, aided by electricity, became a motion picture. The effect was electrical, too. All such bits give dignity to any performance.

Bostonians are delighted over the prospect of seeing Benjamin Chapin in "Uncle Abe" for he is a favorite and has given his remarkable impersonation of Lincoln here before thousands.

Last night I took a friend along to the Park to see "The Clue," a powerful play in which Japan and Russia play the principal roles and which portrays the sacrifice of a Japanese hero in the cause of his country, though the scene of the story is laid in England and some other new countries. We were too late to see the list of cast but my friend exclaimed, "Well, of all things, if that isn't our old friend 'Charlie Mackay' playing the hero." I disputed her knowing that the aforesaid Charlie and his wife No. 2 were running a stock company in Ontario, Canada. The likeness was startling and it proved to be Edward Mackay, his brother (the talented son of a splendid sire, F. F. Mackay of New York), and whom we too seldom see round here. Charlie was quite a favorite when playing leads at the Castle Square, but he got into the marital limelight and forsook the Hub long ago. His first wife was the pretty daughter of Lynn Boyd Porter of Cambridge and she is now the wife of "Bob" Edeson, who is, happily, in the picture game. Mackay married Lillian Kemble, his associate in that company. In "The Clue" I noted Ernest Joy—he of the McKinley face, the erstwhile husband of Jessie Busley, who failed to find him a "Joy forever." Blanche Swain figured at the heroic and sedate.

I wonder if the producers can realize the object lesson they are giving in the films depicting women at work in the factories abroad, doing work entirely new and hitherto performed by the men in the trenches. Boston suffragists go in droves to see these films and consider them a great advertisement for the cause, inasmuch as the women are making good, their country needs them there, as well as in the home, and the silly cry, "woman's place is the home," is now relegated to the past. The war has certainly developed few things for the alleged "weaker sex" who are not only making

munitions but are sending the men to the front without a whimper. "Men bear arms, but women do better—they bear armies," said a pretty good politician of late.

Much to the delight of a large audience at the Boston theatre Sunday night we had our first look at "The Opened Shutters," the dramatization of Clara Louise Burnham's book written soon after she became a Christian Scientist. My one regret was that this film was not announced in advance in order that the devotees might see the story worked out in such a convincing manner. I venture to say that this film alone would fill any theater once its lesson is told in the advance advertisements. The Hub has the largest Christian Scientist church in the world and every one of its 5,012 seats are occupied twice on Sundays and again on Wednesday evenings. "The Opened Shutters" is by all odds the best of the uplift films yet seen here, though we are yet to see "The Dawn of a Tomorrow," written by Mrs. Burnett, a convert. Fortunate indeed were the producers to find a man who could so impersonate Mr. Thinkright (his popular name) and not overdo it. No one in my immediate neighborhood had read the book and I was glad to say it could be found in the Public Library. This is one of many cases where the film advertises the book and becomes a missionary thereby.

As a companion film we had "Kindlings" with all its sordid details, but oh, what a lesson it all was, especially to the "Easy Street" patrons, for it portrayed scenes right here in our East Side. To my mind such pictures ought to be presented more frequently for they set folks to thinking and we hope investigating.

Thousans will flock this week to the Boston to see dainty Miss Minter in "Always in the Way" for she made a tremendous hit here during the long run of "The Little Rebel" with the Farnum brothers.

John Craig has abandoned his idea of showing films of the matinee audiences but has something else in view as evidenced in his production of "Shenandoah" when he introduced a splendid film of Sheridan's ride which intensified the interest greatly.

Not to be outdone by the Screen Club of New York I am going to organize "The Film Club" here for women who are devotees of the silent drama. Why not? On all sides we hear chatter, debates, disputes, criticisms, and small talk about this and that series of films. Therefore we better discuss sanely, listen to the producers who we will ask to be our guests, to the actors (both sexes) and do our part as patrons to encourage debates and attendance at the best theaters where horseplay is not permitted. There are plenty of film societies all over the world. This club is not for the "red head brown" (perish the thought) but semi-Bohemian, meeting Sunday evenings at some attractive place, and I have a dandy list of notable women already enrolled. There are theater clubs, drama leagues, why not a film club? Later, letters will give you more spokes for this new wagon to which we hope to hitch many stars of the films.

For the fifth time I went in to see "The Birth of a Nation" and took a friend along to watch her expressive face, as she was from the South. "My dear," she said, "how can any mortal fail to see the great lesson in patriotism right here in that battle—the flag ever present—held so high." And yet she was born under the stars and bars! She had a good cry over the Lincoln scenes and declared that the man who spoke of the Griffith films as "miles of filth" ought to be horsewhipped, and she looked as if she'd like the job.

Some acquaintance of the professional Women's Club turned out to see Florence Reed in the new film, "Her Own Way," a marked feature of which was the group of children perfectly groomed, dainty in the extreme and absolutely unconscious apparently of being snapped. The Hub has not had such an elaborate setting in and out of a private residence this season. A parrotty woman behind us said "no wonder the head of that family went to pieces, just see that peacock strutting around; why, all these kids will be spoiled, and see the 'glad rags' of the wife." She tried to catch the spirit of those staying it that way, to illustrate the folly of living beyond one's means.

Last night I dropped in at the Modern to see "Graustark" with Francis Bushman and Beverly Bayne, a dandy pair, indeed. A gushing young thing behind me exclaimed, "Say, but that lover is James K. Hackett, all right; guess I know him when I see him." Her escort silenced her by calling for a program despite the fact that Bushman's name was emblazoned outside the theater and shown on the marquee in advance. Come to think of it Bushman is not unlike Hackett in facial play. This reminds me of the fact that when Ernest Joy, the "white" politician in "The Woman," was last seen here many noted his very close resemblance to the late President McKinley.

Most fortunate were the Universal film folks in purchasing the entire wardrobe of the defunct Boston Opera Company. I met Mr. Rafferty there clinching bargains for Pavlova to wear in the films.

The Motion Picture Exhibitor

NEW YORK EXHIBITORS' ENGAGE JOE HUMPREYS Famous Master of Ceremonies Will Have Charge of Field Exercises at Big Outing at Brighton Beach.

THIS week's principal announcement from the headquarters of the Motion Picture Exhibitors' League of Greater New York is that the organization has engaged Joe Humphreys, as master of ceremony at the Gala Carnival and Field Day exercises to be given by the New York exhibitors at Brighton Beach Race Track, Saturday, August 21st. Mr. Humphreys' name has been identified with most of the great athletic and sporting movements that have taken place in America for at least ten years past. He has been master of ceremonies at most of the large prize fights that have been held in America and he has acted in the same capacity at large field day gatherings of many of the most prominent athletic clubs in America.



Lee A. Ochs, President of New York League.

Further Progress of Field Day Preparations.

The work done by the New York Exhibitors in preparation for the Gala Carnival and Field Day at Brighton Beach is beginning to show results. William Sweeney, president of the Chicago Exhibitors' League, sends in a letter of encouragement and says that the Chicago exhibitors are preparing to send a delegation to New York to attend the Field Day gathering. J. P. Masters, proprietor of the Elite, Alhambra, Lillian, Princess and Majestic Theaters, of Bowling Green, Ky., has written that he will be present with Mrs. Masters and a delegation of Kentucky exhibitors. Photographers Entering Names for Contests.

Edith Storey of the Vitagraph Company has sent in a challenge to race any other lady photoplayer on horseback. King Baggot has come in with a challenge to any other photoplayer for the running broad jumping contest. The running broad jump was a specialty of Baggot's when he attended the Christian Brothers' College in St. Louis. Guy Coombs, leading man of the Kalem Company, is the first photoplayer to send in his name as an entry for the hundred yard dash contest. Mr. Coombs also issues a challenge for a broad sword combat with any moving picture actor. Mr. Coombs was formerly an instructor of swordsmanship at the Institute of Dramatic Arts in Washington, D. C. Earl Williams and Miss Anita Stewart of the Vitagraph Company have agreed to act as judges of the ballroom dancing contest open to the public. They will also participate in the prize dancing contest for photoplayers only.

Little by little a splendid program is being worked up and as novel contests are thought out the commonplace affairs are being dropped. The league is still desirous for receiving suggestions for novel and comical contests for photoplayers and the public. All such communications should be addressed to Motion Picture Exhibitors' League, 110 West 40th street, New York City, by whom they will be greatly appreciated.

The early receipt of such suggestions will, it is needless to state, add much to their value.

LEAGUE CONSTITUTION CHANGES.

Amendments Made to Laws of Organization at San Francisco.

Page 4, Article 3, Section 1.—In the ninth line strike out the word "four" and substitute the word "two." Add a new clause, reading as follows: "All officers who hold office for a period of one year from date of election or until their successors are duly elected and qualified."

Page 6, Section 4.—After the word "seal" strike out "the salary of the secretary shall be \$1,200 per year" and insert the following: "The secretary shall receive such compensation for the ensuing year as may be allowed by the National Executive Committee." Wherein this section refers to the amount of bond strike out the words "of \$5,000" and insert "In the amount ordered by the National Executive Committee."

Page 7, Article 5, Section 1.—Change to read as follows: "There shall be a convention of this League annually, during the months of June or July, at such place and on such date as may be designated by the National Executive Committee."

Section 2.—Eliminate "The Convention shall determine where the next National Convention shall be held," and so that Section 2 shall read "The Executive Committee shall make all arrangements for such National Convention."

Page 9, Section 5, Article 6, amend to read as follows: "In states where there is no organization an individual wishing to become a member of this League may make application to the National League, and, upon qualifying, become a member thereof. Upon the establishment of a Branch in his state his membership shall be transferred to such State Branch."

Page 9, By-Laws, Article 1, Section 1, change to read as follows: "The Executive Committee shall meet semi-annually; time and place of meeting to be selected by majority of the Executive Committee."

Insert new section, Section 2, reading as follows: "Special meetings of the Executive Committee may be called at any time by the President upon written request of majority of Executive Board, when, in their judgment, such special meeting is necessary."

Change Section 2 to read "Section 3;" Section 3 to "Section 4;" Section 4 to "Section 5."

Page 10, Article 2, Section 1.—Strike out the word "active." Page 11, Article 4, Section 1.—Strike out "Committee on Location of Next Convention."

Page 12, Article 5, Section 1, change to read as follows: "Each State Branch shall be entitled to five delegates at large and five alternates at large, and one delegate and one alternate for each twenty-five members in good standing."

Article 5, Section 1A.—Each delegate shall be entitled to one delegate and one alternate, to be elected by said local at least sixty days prior to the State Convention. All delegates' credentials to be signed by the State President and Secretary.

Page 14, Article 10, Section 1.—The nomination, election and installation of officers in their respective order shall take place during the annual Convention at such business session as may be set by the Convention.

Page 15, Article 14, Section 1, change to read as follows: This Constitution and By-Laws may be amended by a majority vote of the members present, at a regular meeting of the National League.

Page 16, Order of Business: After "New Business" insert, "Election of Officers," "Installation of Officers."

MARY NASH PROVES VERSATILE.

Mary Nash, star of Knickerbocker Star Features, is proving the versatility of her artistic nature in a feature drama now being produced "The Tides of Time." Miss Nash is called upon for romance at the age of twenty, a struggle with poverty in middle life and a valiant battle for justice for the struggling poor. She handles the character at the age of sixty with remarkable daintiness and has won the name of the "Sweet Old Lady" in the studio. At the age of eighty she shows the triumphant evening of life with those whose long lives have been unselfish and humane.

Stereoscopic Motion Pictures

By C. Francis Jenkins.

STEREOSCOPIC projection, that is, stereoscopic pictures projected in some practical manner so that the audience sees them in all the wonderful depth and roundness of life, has been the dream of photographers since Daguerre made his first pair of stereoscopic "tin types." Perhaps no other problem in photography has so baffled investigators. It has engaged the attention of the most brilliant minds, but it has not yet been solved. By solution I mean that no practical, commercially useful method has been discovered. It seems to be a far more difficult problem than photography in color.

Since motion pictures have attained world wide use, the opportunity for large financial gain permits of a correspondingly large expenditure in initial investigation; and doubtless this problem will be taken up by motion picture engineers sooner or later and with sufficient financial backing to insure that persistent investigation which most nearly guarantees success.

It is likely, therefore, that the following summary of experiments made by the writer covering a period of years, some of them original and some of them an effort to bring the work of others nearer the goal, may be worth recording.

It will probably be conceded that stereoscopic projection will never be publically acceptable until the results are attained without compelling each individual of the audience to employ some sort of device before his eyes. The pictures should appear stereoscopically whether one views them with one eye or with both eyes.

Hitherto, there have been four principal methods followed by those attacking the problem: (1) By employing polarized light. That is projecting a right eye picture and a left eye picture onto the same canvas, the right eye picture being projected, for example, with light polarized in a horizontal plane and the left-eye picture being projected with light polarized in a vertical plane. A small analyzer is then furnished each observer, the effect being that the analyzer would prevent the polarized light of the left eye picture from entering the right eye and vice-versa. Therefore the right eye sees only the right-eye picture and the left eye only the left-eye pictures and a perfect stereoscopic motion picture is obtained. However, aside from the annoyance of wearing spectacles to see the picture, there is a very large loss of light.

(2). Another plan, somewhat similar, consists in projecting the right-eye picture through a tinted glass, say red, while the left-eye picture is projected through a green tinted glass. The colors being complimentary. A device containing a pair of colored glasses are furnished each spectator, the glass for covering the right eye being red and the glass for covering the left eye being green. The result is that only the right-eye pictures are seen by the right eye and only the left-eye pictures are seen by the left eye, but the picture itself is seen in stereoscopic relief, in monochrome, however, not in color as one would at first suppose. There is the same drawback to this method, i. e. a device for one's eyes, and very large loss of light.

(3). A third method consists in projecting the pictures onto the canvas alternately and then viewing them through what one might call an electric opera glass, a glass having a shutter therein operating in synchronism with the projecting machine so as to close the right eye whenever a left-eye picture is on the canvas, and to close the left eye whenever a right-eye picture is on the canvas. By this means the full efficiency of light is retained, but there is the annoyance and complication of the electrically-actuated viewing device.

(4). A modification of this method consists in projecting the pictures side by side on a double-width screen, either alternately or simultaneous, and viewing them through a pair of glasses having fitted in front of them, say suitable prisms, for turning the eye outwardly so that the right eye sees only the right-eye picture and the left eye sees only the left-eye picture. This is in some respects better than the former scheme, but still far from perfect.

(5). A somewhat newer method consists in projecting the pictures through a grating hanging in front of the screen. This grating as it was actually made and used consists of vertical threads having a uniform diameter, from end to end, and so spaced that the distance between the adjacent threads is the same as the diameter of the thread. The two pictures are then projected from lateral positions some distance apart, depending on the distance from the projecting machines to the screen. This grating has the effect of splitting up the projected picture, say, the right-eye picture into vertical

slices with a shadow of the thread lying between each adjacent vertical picture segment. The left-eye picture when projected is also cut up into little vertical slices, each of these falling on the screen where the shadow of the string of the other lantern lies. The result is a composite picture consisting of alternate right-eye and left-eye segments across the whole screen. One may, therefore, view this picture in such a way that the right eye will see the right-eye segments and be prevented by the threads from seeing the left-eye segments, while the left eye sees all of the left-eye segments and similarly is prevented by the threads from seeing the right-eye picture segments so that one is able to see, unaided, a perfect stereoscopic picture. But the difficulty in this particular case is that the pictures can be seen stereoscopically only from certain zones in the audience, whereas, everywhere else in the hall the picture appears blurred and "fuzzy." So again we fail of the goal.

On the advent of motion pictures it was soon discovered that carrying the camera on a railroad train, a boat, an automobile or any other suitable vehicle with the line of sight of the lens at right angles to the line of travel would produce stereoscopic pictures. The writer has some really beautiful pictures made in this manner some eight or ten years ago in one of the National Parks, which show rocks, trees and water falls, etc., in wonderful beauty of form and looms. This same idea was carried out by putting the camera on a wheeled platform and drawing it along as the pictures were being made.

A still more recent method, which, however, is scarcely more than reversing this process, is to move the background while the camera remains stationary.

This last scheme gives a stereoscopic effect so far as depth of picture is concerned, but the apparent roundness of the objects in the foreground is entirely a mental delusion because we imagine solidity, roundness, and other characteristics, for we remember their shapes as we see them in daily life, and so the deception is more or less perfect.

Of course, in the latter two methods, i. e., putting the camera on a moving vehicle and photographing at right angles, and the other of moving the background, require no other apparatus than the ordinary single-lens camera; but are of limited application.

In employing the other methods, the object must be photographed from two points of view laterally displaced, say 3 inches apart, perhaps. This is sometimes done by moving a camera on a rail by means of a turntable and two lenses in the same camera and on two films, which are afterward printed on one or two positive films. The other method consists of a series of prisms, and a single lens and single negative film, in the camera, and printed direct. In this case there is a prism both at the right and left of the lens. Just in front of the lens are two smaller prisms located one above the other and crossed. These latter two prisms are reprojected vertically so as to bring the image into the lens alternately from the right and the left. See U. S. Patent No. 606,993.

BACHRACH JOINS WORLD FILM FORCES.

Henry E. Friedman has been assigned to the North Carolina territory by the Washington, D. C., office of the World Film Corporation, for it is believed that by having one man in so large a territory better results can be obtained. For this same reason Alan J. Bachrach has been given the State of Virginia, and F. B. Spurrier, assistant manager for this territory, will give special attention to the Maryland business.

Mr. Bachrach is the latest addition to the field forces of the World Film Corporation, for he made his initial visit to the Virginia exhibitors within the past fortnight. Heretofore he has been engaged in the exhibition rather than the placing of motion picture films. During the past six years he has served as a manager for the Brylantski interests, in Washington, D. C.

He started in the film business in July, 1909, when he gave up the photographic studio he was then conducting at 1331 F street, northwest, Washington, to assume the management of the Pastime theater on Pennsylvania avenue, near Sixth street. In September, 1912, he was transferred to the Casino theater, at Seventh and F streets, where he remained until last April, when, upon the expiration of the lease the house was vacated by his employers. He then became manager of the organization holding the district of Columbia license for the Spiegel slides, remaining in that capacity until associating himself with the World Film Corporation.

Mr. Bachrach is a native of Baltimore, Md., and was born in that city November 18, 1881. He is a graduate of the Baltimore Polytechnic Institute class of 1898, and is well known and extremely popular in both cities.

Selznick Highly Endorsed

World Film Corporation Issues Detailed Financial Report That Shows Business to Be in Flourishing Condition.

THE executive committee of the World Film Corporation, headed by Milton C. Work, of Philadelphia, and including George B. Cox, George A. Huhn, Jules E. Brouloutor, Joseph L. Rhinock and Briton N. Busch, has given to Lewis J. Selznick, its vice-president and general manager, a strong commendation. In a complete report, the committee said: "With the assured continuance of the services of Lewis J. Selznick as its vice-president and general manager, the possibilities of the World Film Corporation are now most potential." The letter in detail that was sent to the stockholders of the World Film is as follows:

"This covers the first year of the operations of the World Film Corporation and its producing company, of which it owns all the capital stock. The figures show that the total profits were \$229,025.18, practically all of which was earned during the second half of the year. It is obvious that it requires considerable time to place in running order an organization so complex; it is, therefore, most gratifying that all the results of the first year have been so successful. The monthly report during the second half of the year improved upon its predecessor."

"The World has allowed the sum of \$371,753.21 and the Peretz \$90,264.45 for depreciation. The Peretz has not figured as an asset value properties used in a completed picture which may be utilized in future plays, with great resultant saving in cost of production. The earnings of the World and the company, owned by it are now upon a basis of over \$400,000 per year, and with the present line of business should steadily increase. The World will not, however, limit itself to the character of business carried on during its initial year. Contracts for foreign operations have been concluded, and the returns from this new field are just beginning to come in. These contracts are for pictures previously used in this country. From this the World, during its next business year, will receive a minimum net profit of \$200,000. As soon as business commences as abroad become normal this amount is sure to be greatly increased. A number of other new features, including a weekly line of high-grade comedies and a weekly news review are about to be introduced."

"The most important, however, of the recent extensions of the World is in a contract concluded within the past few weeks with the Equitable Motion Picture Corporation, a \$2,000,000 company, recently formed, with the financial backing of Messrs. Loebberg, Thalman & Company, of New York, and managed by some of the most able film men in the country. For a period of ten years the Equitable will release through the World one feature and one comedy per week, the World to receive a handsome percentage of the gross receipts as compensation for the services of its distributing organization. This contract means that the World, without any risk on its part, and without appreciably increasing its overhead, has acquired a new department which is sure to add materially to its profits. In accordance with the understanding reached at the time of the making of the contract, Lewis J. Selznick, General Manager of the World, has been made vice-president and advisory director of the Equitable. This assures complete harmony between the two corporations."

Malcolm Duncan in "The Money Master"

MALCOLM DUNCAN, the sterling juvenile actor who contributed so largely to the great success of George Kleine's film version of "The Spendthrift" by Forrier Emerson Browne, and who is also a member of the all-star cast which interprets the forthcoming Kleine feature "The Money Master," had long been considered among the "truly arrived" on the speaking stage before he made the acquaintance of Cooper-Hewitts and the clicking camera. His first appearance on the professional stage was made under the auspices of the late Richard Mansfield, whom he supported for two seasons, being entrusted with important roles in each one of Mansfield's repertoire of masterpieces. Later on Mr. Duncan came under the management of Charles Frohman in the support of Virginia Barnes. Then followed seven seasons with the Henry B. Harris forces. During this time Mr. Duncan played leading parts in such remarkable successes as "The Lion and the Mouse," "The Talker," and "The Third Degree," as well as a number of other prominent productions. Shortly before his advent into the moving picture field, Mr. Duncan was leading man with Mrs. Minnie Madern Fiske.

Malcolm Duncan.

As "Monty Ward" in "The Spendthrift" Malcolm Duncan's work attracted the attention of the exhibitors and

newspaper critics and completely won the hearts of the thousands of "fans" who flocked to see this great Kleine success. His artistic rendition of an important role in "The Money Master" has more than justified the praise which followed his first moving picture appearance.

Charles Seay Joins Equitable

CHARLES M. SEAY, who was one of Edison's leading directors until a short time ago, has signed a contract with the Equitable Motion Picture Company, and will direct the making of five reel "atmosphere" pictures which will be released through the World Film Corporation, Mr. Seay's first picture.



Charles M. Seay.

into a screen version of the popular Southern play by Paul Armstrong, in which Thomas Wise, the star in "The Great Escape" from Mississippi" will play the lead.

Perhaps some of the best pictures Mr. Seay has produced are Southern plays, full of the atmosphere and romance of the country south of the Mason and Dixon line. His success is without doubt due to his familiarity with his subject for he is a Southerner born and bred. Mr. Seay was born in Atlanta, Ga. He entered the University of the South at Sewanee, Tenn., with the avowed intention of becoming a doctor, but he changed his mind after the second year, and came out with a B. A. degree instead.

The stage interested Mr. Seay intensely, and he became an actor. After a number of years on the legitimate stage he worked in this city with Proctor. Stock motion pictures were just coming in, and Mr. Seay watched them very intently. He learned a great deal about trick pictures from those shown at the Proctor houses, and when, six years ago, he became a motion picture director with the Edison company, he used his knowledge in his first and most spectacular picture, "Fantasma."

Mr. Seay's greatest pleasure is in producing homely plays of heart interest and which smack of the soil.

"It is my ambition to produce only American plays dealing with American people—because they are the only kind of people I know anything about," says Mr. Seay. "I was born in a little town and lived in the backwoods for years, and I think the most popular picture, the one which reaches and touches every one, is the picture of everyday human experience."

WARREN JOINS CRYSTAL.

President Joseph A. Golden, of the Crystal Film Co., is engaged in addition to this other work, in strengthening his studio force, the most recent additions being Edward Warren as director of features, Robert Olsen as camera man, with Arthur H. Battey, a well-known New York newspaper man, in the publicity department. Mr. Warren is one of the best and most favorably known directors in the business, and as his first production will be one of a series of five-reel features under the title of "Divorce," with Miss Hilda Spong as the star, his introduction into the Crystal studio is confidently expected to mark a new era in the artistic record of the company. This feature is one of a series which will be released on the Equitable Motion Picture Corporation program by the Triumph Film Corporation. Others, which were also produced at the Crystal studios, include "The Price," with Helen Ware as the star, "The Master of the House," with Julius Steger in the leading part, and "The Penalty," in which Miss Spong takes the principal role. These releases are scheduled for late in September and will be followed by Miss Spong's presentation of "Divorce."

LOOKING BACK.

Under the caption, "On Second Thought," which was given in 1901 by Arthur S. Kane, then city editor of the Topeka Daily Capital, when Mayor J. E. House started his column on the editorial page of that paper, has been discovered the following:

AUDITORIUM, TOPEKA

MR. ARTHUR S. KANE HAS THE HONOR TO ANNOUNCE

INNES and the BAND Slivinski Nordica	Tuesday evening, FEBRUARY 27th. Advance sale of seats opens Saturday, February 13th, 8 A. M. The eminent pianist Slivinski Thursday evening, FEBRUARY 25th. Wednesday evening, MARCH 5th. Under the auspices of and assisted by the TOPEKA CYPRIAL UNION, solo voices.
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Address all communications to ARTHUR S. KANE, 833 North Kansas Avenue, TOPEKA, KANSAS

Arthur Kane, who has been away for ten years, is on from New York, where he has a big job at a big salary. It is just as well, however, not to mention the matter to your wife. If you do she will wonder why you haven't a big job at a big salary.

We occasionally call attention to remarkable feats, which is by way of working up to one performed by Kane. Kane was the impresario of the first Nordica concert given to Topeka. He sold 4,200 tickets at a dollar a head and, on the only occasion in history, put up the "S. R. O." sign in the Auditorium.

PROMINENT PLAYERS WITH EQUITABLE.

Three well-known stageland stars are engaged at present at the Equitable studios at Flushing, L. I. In five reel pictures which will mark the first releases of Equitable Motion Pictures through the World Film Corporation. William Courtleigh, the well known actor who has recently returned from Chicago, where he played the role of the Russian tenor in "The Song Bird," is playing the lead in Marc Edmund Jones' photodrama, "Life's Crucible," which is being directed by Isadore Bernstein, the director general of the Equitable. Robert T. Haines, the distinguished actor who has starred with Madame Modjeska, Richard Mansfield and with numerous other famous players, is making his bow to the silent drama in the sociological and political five-reel photoplay "Human Carcasses," which was written and is being directed by Walter McNamara, remembered for his production, "Traffic in Souls" and "Ireland a Nation." Thomas Wise, the star in the popular play, "The Gentleman from Mississippi," has been engaged to play the lead in "Blue Grass," an adaptation for the screen of the play by Paul Armstrong. This southern picture was started Monday by Charles M. Seay, one of the new directors.

Contracts have been signed with two other well-known players, who will appear in the immediate future in an Equitable photodrama. Florence Reed is to play the leading role in "The Cowardly Way," a social drama, which is to be directed by John Ince. Kathryn Osterman is to star in a light comedy, which is being written especially for her.

It is to be the policy of the Equitable company to have a permanent stock company of experienced players who will support the various stars who will be engaged especially for each picture. Miss Clara Whipple, George Soule Spencer and Roy Applegate have already been chosen for this company.

MACKENZIE TO PRODUCE PATHE'S "MARY'S LAMB."

Pathe announces that Richard Carle's famous play "Mary's Lamb," which will feature Richard Carle himself and be put on as one of the new Gold Rooster plays, has been given to Donald Mackenzie to produce. Mr. Mackenzie will start work upon it within the next few days on the completion of his work upon "The Galloper," Richard Harding Davis' play, now being filmed in the Pathe studios.

BAMBERGER GOES TO V-L-S-E.

Leon J. Bamberger has resigned as Washington representative of the World Film Corporation, to accept a position with the V-L-S-E.

Mr. Bamberger has succeeded in making an enviable reputation for himself during his connection with the World Film Corporation, and comes to the Big Four with a host of friends and well-wishers.

Alfred H. Moses, Jr.

THE newer men who are entering the film industry as motion picture photographers will do well to keep their eyes on the efficiency record hung up by Alfred H. Moses, Jr., the Thanhouser photographic expert. He joined the company in 1910 and in all these years of incessant work in all kinds of climates and lights there have not been four instances where retakes were necessary for reasons which might in



Alfred H. Moses, Jr.

remotest way be laid to photography. In hanging up this record for other camera men to shoot at, Mr. Moses injects an element of competitive endeavor into the work of all camera operators. His efficiency is the fruit of painstaking labor and thoroughness. He took to photography in 1888, and has given time to every branch of it. He is the inventor of the "Multi-Exposure Camera," "The Baby Simplex Projector," as well as all the articles now being manufactured by the Simplex Photo Products Company. He is an electrical expert as well as a machinist, having built and operated mechanism from electric bells to power plants. Mr. Moses is a graduate of the Massachusetts Institution of Technology and worked on the original Lumiere

cinematograph in 1905, when Keith brought it over and Moses was his technical expert. In speaking of Moses' record Edwin Thanhouser says: "I have always been an admirer of consistency and consistency is something I have always tried to practice. I can hardly think of a better example of consistency in a man's work than the efforts of Alfred Moses in motion picture photography. To be at all times dependable—to know that you can count upon a man's work in not only certain conditions but every single time—this is model efficiency and the record of Mr. Moses is truly a remarkable one for consistency."

Mr. Moses is a Southerner hailing from Louisville, Ky. To him goes the credit of conceiving the automatic dissolve and he is now at work on a natural color process, which will undoubtedly revolutionize some phases of motion picture photography. He has always been the recognized technical expert of the Thanhouser Company and yet for all his accomplishments he is modest and unassuming. "The value of work," says Mr. Moses, "lies in the satisfaction of having done it well." That being the case, he must be enjoying plenty of satisfaction.



The New Lubin Studios at 16th Street and Glenwood Avenue, Philadelphia.

Real Stories from Reel Studios

By Thornton Fisher.

WELL-KNOWN phrases: That's enuff! Cut!

Eugene Nowland, the Edison director, is one of the most versatile directors in the game. Gene for many years was one of America's leading virtuosos and also spent about a dozen years in Europe. Incidentally he is a prolific writer



on serious subjects and speaks eight foreign languages fluently. We know two directors who can think in four languages when a scene goes wrong but they are gentlemen, etc.

An acquaintance of ours went up to Paramount to see the publicity manager; said he wanted to see him; he had never met him. He went up. He came back. He had met "him"! We didn't tell our friend that the "gentleman" in charge of the publicity was none other than that capable lady, Jane Stannard Johnson. Another score for the suffs.



Joe Brandt, the Universal human dynamo, has a queer hobby. Joe is a collector—not of stamps or curios. He collects degrees. Joe has grabbed 465,193 degrees in his lodge, until the only thing the lodge has left are the degrees in the thermometer. Every time he gets a new one he gets a new smile.

The secret is out. Now we know why some people are

successful. Pete Schmidt of the Morosco forces is fond of celery. Celery's a nerve tonic. A lot of our present day picture men must live on a celery diet when you consider the great things they have accomplished during the past few years, which demanded nerve-capacity and energy. We never knew before that celery was one of the factors in picture successes.

Horace G. Plimpton, the big chief of Edison, sails a cat boat, plays golf and motors. Oh, no, not at the same time.



Mr. Plimpton has held golf championships and is a member of the Montclair Golf Club. During week-ends he "shivers his timbers" out at Bellport, L. I.

Arthur Cozine

ARTHUR COZINE, one of the players of juvenile roles with the Vitagraph Company, traces the landing of his ancestors on American soil from the early part of the Seventeenth Century. In 1623, John Cozine, and three brothers, were sent out by the Dutch West India Company, with a direct view of colonizing, under command of Cornelius Jacobus Mey, and settled in New York. Forty-four years later, after the English had taken possession of New York, Colonel Francis Lovelace appointed John Cozine commissioner of eight cartmen and this commissioner-ship was a stepping stone to the fortune that descended to his heirs. Later, considerable of his fortune, that represented real estate, was turned into cash through purchase by the Chandlers and Astors.



Arthur Cozine.

Arthur Cozine, one of the younger members of the family, was born in Brooklyn, New York, April 6, 1894, and is a descendant in direct line from the John Cozine who landed in New York in 1623. He attended the public schools of Brooklyn and finished his education in a private high school. He first went to work for his father, but moving pictures were an irresistible attraction and the business suffered, as every moment he could

get away from work, he spent at the Vitagraph studios, watching the modus operandi of motion pictures. When the late William V. Ranous picked him out of an army of extras to play a "bit" opposite Lillian Walker, in "The Lady of the Lake," he determined then and there to devote all his time to posing before the camera.

Recognition came slowly, but his advancement was none the less sure and when he was selected by Director George D. Baker to play juvenile leads opposite the late John Bunny, his status as a full-fledged motion picture actor was established. A few of the pictures in which Mr. Cozine is seen in prominent parts include "In the Land of Arcadia," "The Buddy Series," "Fixing Their Dads," "Heavy Villains," "Boys of the I. O. U.," "The Jarr Series," and "A Night Out," with May Robson as the star.

Garfield Thompson.

GARFIELD, or as his friends know him, "Garry" Thompson, one of the best known scenario authors in the country, has been engaged by World Film Corporation for a place in its scenario department at the company's studio, Fort Lee, N. J. In earlier life Mr. Thompson



Garfield Thompson

had considerable naval and military experience in various parts of the world. About sixteen years ago, he entered the theatrical profession in which he remained until 1911, his last engagement being that of the leading male role in the circus play, "Polly of the Circus," which was written by Margaret Mayo. He then left the theatrical profession and entered the motion picture business, joining the Reliance and Pathe companies, with whom he became a leading man and later a recognized free lance scenario writer. After about a year and a half, he devoted all of his time to writing photographs and during 1914 he wrote the scenarios and directed the productions of several well known screen stars. For the last six months Mr. Thompson has been writing the scenarios for the Fox Film Corporation, including such pictures as "The Plunderer," "The Devil's Daughter," and "Dr. Rameau." His first success was "The Reincarnation of Karma" which was produced by the Vitaphone Company. Mr. Thompson is to write the scenarios for the various directors of the World Film Corporation.

Bigelow Cooper, Edison Players.

AS BEING born is not of interest, we must hustle Bigelow Cooper to the point where he met his first Waterloo, it being Waterloo, N. Y., where he was taken from Springfield, Ohio, and started that burg at the age of three by scandalously mimicking in the town hall, the star of the "exercises" who was just then exercising on why curfew shall not ring tonight. Then and there he noisily notified the assembly that when he was a man he was "going to be a that."



Bigelow Cooper.

One day, on his way home from a Chicago high school he was asked by a pleasant stranger, who proved to be the captain of "supers," if he would like to go on the stage. He would. That night he joined Caesar's army, dazzled by the glory of armor, sword, pink tights and M. Antony. Escaping from school finally, he spent some years in western companies, gaining more skill than fortune, but laying a good foundation. Mr. Cooper's early stage training was acquired in the companies of McKee Rankin, Mr. and Mrs. Sidney Drew, and Nance O'Neill. He was also a leading actor at the Murray Hill theatre for three years in the companies of "Tony Jack" in "The Woman in Black," "Small Bottles" in "Chimmie Fadden," Captain Heartsease in "Shenandoah," and Lord Woodstock in "Sporting Life." After a season with J. K. Emmett, Mr.

Cooper spent some time in the companies of Aubrey Mittenhal, the Shuberts, A. H. Woods, Joseph Santley, and Laurette Taylor. During the season of 1910, he was with Daniel Frohman's company in "The Thief," playing Raymond LeGardes. After Dillingham's production of "Sentimental Sally," and in "The Confession," Mr. Cooper bethought he saw in motion pictures a future for his wide experience and training. And he was right, for four years in the photodrama, with Edison exclusively, has brought forth, from the best known critic, in writing of the feature, "The Tragedies of the Crystal Globe," the remark: "The Portrayals of Mabel Trunelle and Bigelow Cooper are in keeping with what will long stand as one of the finest examples of its kind ever shown on the screen." This in spite of the difficult illusion to produce of living three different lives in three greatly different periods, in that play.

A Chat With Alec. B. Francis.

"HOW did I happen to go into picture work?" Alec. B. Francis repeated my question. We were sitting on the outdoor stage of the World Film Studio swinging our legs over the edge. Mr. Francis took a thoughtful pull from one of his best friends, his pipe, and continued:

"Five years ago, I realized what a future there was before the camera, and I went into picture work while this going was good."

"But you went into it from the stage, didn't you?" Mr. Francis was asked.

"Yes, rather, but I didn't go into it as a side issue, as so many stage people do today. I went into it for good and all, giving up the stage entirely. It was quite a leap in the dark you know, as most of the actors in those days looked down on picture work as something beneath them. But . . ."



Alec. B. Francis.

"You had the courage of your convictions," the man-who-asks questions finished the sentence.

"Exactly, as I said before I looked ahead."

"Are you sorry that you went into picture work?"

"That is a foolish question, and you know it."

Mr. Francis has played countless parts for the screen, playing every variety of character. So when the World Film Corporation Company decided to put on the famous William A. Brady play, "After Dark," it was universally decided that Mr. Francis should be featured as "Old Tom." He was the man for the part, as he would be able to portray the different phases of character; first as a young army officer in the Philippines, then descending in the scale of deterioration of character until he is nothing but an old drunken sot. He must then show his regeneration into a self-respecting man. This part needed a splendid actor and a man of great experience. Do you wonder that it fell to the lot of Alec. B. Francis?

During the last year, we have seen him as the crusty and gout-ridden Lord in that delightful play, "The Wishing Ring," in which Vivian Martin was starred. We saw his splendid work as the unhappy speculator, Cressler, in "The Pit," in which Wilton Lackaye is starred. We saw his artistic characterization of Bill Avery, the reformed crook in the Robert Warwick picture "Alias Jimmy Valentine." His last part was the portrayal of the forgiving and pathetic father in "Woman and Wine," with William Elliott.

"It Happened While He Fished." Lots of things might happen "while he fished," so Horace Davey, director of the second Nestor comedy company, has taken it for the title of his latest Universal release. The regular Nestor company appears in his offering.

Moving Picture Educator

Conducted by REV. W. H. JACKSON

WORK OF AGRICULTURAL COLLEGE LECTURER IN NORTH DAKOTA.

IT IS interesting to note the work being done by the Agricultural College of North Dakota in a line of effort where the moving picture has again demonstrated its value above all other modes of illustration.

A. P. Hollis, who has been employed for the past couple of years by the Agricultural College of North Dakota, has, we are told, traveled 13,400 miles through the state, delivering a series of lectures under the head of "Rural Life and Education," and with sub-titles of the following significance: "Making the Most of Farm Boys and Girls in the Farm High School" (a study in consolidation); "Health and Disease on the Farm;" "Earning and Learning" (a study in educational co-operation of farm, home and school); "Agricultural Clubs and Contests;" "An Agricultural College in Action," and "Riches from Rubbish."

Heretofore these lectures have been illustrated (with the exception of the last one) by means of lantern slides, the projection lantern being carried by Mr. Hollis with him on his journeys. This year, however, the moving picture has been added to the lecturer's accessories.

Among the reels of film used by him in illustrating his remarks are some which have been made by the Agricultural College. These show the general activities on the College Campus, views of its buildings, and the various phases of outdoor instruction. Another portion of the film shows the construction of the cement silo. And still another illustrates Professor Bolley's work with the flax wilt of the state, and methods of detecting and treating the disease.

Mr. Roy Corbett, a student instructor in physics, has taken all of these pictures and developed the films in a specially equipped room in the Engineering Building, under the direction of Professor Keene, Dean of that department.

In addition to the College films, Mr. Hollis makes use of other films that sometimes suit his purpose better. Among these is one of the Elk Valley Farm in North Dakota, which shows 200 mules drawing 50 binders on a big bonanza farm. "From Grass to Glass," made by Rex, has also been used extensively by Mr. Hollis.

At the various institutions throughout the state where these lectures are given, such as school directors' meeting, teachers' institutes, farmers' institutes, etc., the attendance and interest in the lectures has been noticeably increased since the installation of the moving picture as an illustrator.

It is an interesting and praiseworthy fact in connection with the traveling lecture course of the Agricultural College of North Dakota, that in the event of Mr. Hollis, or any of the other lecturers of the college, who occasionally assist in the work, finding it impossible to fill a desired date, it has been the habit, where a lantern is available, to send a printed lecture and illustrations free to responsible parties who will pay the transportation both ways, and guarantee damages for loss and breakage.

TRIED AND PROVED.

A RECENT article on "Solving the Problem," while very necessary for the vast majority of churches, proved unnecessary for the Grace Church of Elgin, Illinois, for there they have solved the problem, with similar results experienced in several other churches in the larger cities.

The results attained, the experience gained, together with the opinions of those most concerned, are worthy of record as, perhaps, they may prove helpful to many others to whom the problem of the pictures in the church is still a dubious one.

It appears that in the Grace Church an equipment was installed for trial purposes, and Biblical pictures were shown on Sunday evening; the official members of the church then met for a free and full—and critical—review of the situation, with the following results:

The exhibiting of religious pictures had set people talking about the Bible, especially the children, who grasp the idea readily when they see it worked out in the pictures; furthermore, increased questioning upon Bible topics was most noticeable, and that the enacted scenes were doubly effective.

It was only natural that the discussion of these pictures in particular led to a review of the moving pictures in general. The conclusions arrived at by this body of local church government, as tabulated by them, are repeated here:

1. That pictures are just what one makes of them.
2. That they are popular, and an effective means of conveying ideas.
3. That they are educational and can stimulate religious thought as effectively as any other line of thought.

Another point emphasized was that the church exhibitions were in no way competitive with the moving picture houses, the scheme being one peculiar to the church in adopting the latest and best methods of attractive and illustrative teaching. As a result of this meeting, the decision to make the moving picture work in the church a permanent one was reached, and orders covering the expenses were given.

The influence going out from church centers such as this will have a marked effect upon the growth of moving picture work in the churches, helping to overcome the greatest hindrance—that of cost.

GROWTH OF MUSICAL CULTURE.

"Moving pictures are restoring the taste for good music. Ragtime has been a pest; the public has been surfeited with it; the introduction of the pipe organ into the moving picture houses is working a marked change in musical appreciation."

The above statement was made at the Michigan Music Teachers' convention recently by Mr. Ernest Skinner, of Boston. Mr. Skinner is a noted church organ builder and is therefore a great authority upon the subject. He further said:

"Managers put in organs primarily as a matter of economy to do away with the more expensive orchestra. They have now found that organ music more easily and readily follows the pictures on the screen than any other form of music. Fortunately, also, even if unwittingly, they have at the same time been of great service in the musical education of the masses."

The popularity of "popular music" has become a fallacy. Theaters throughout the country have noted a falling off in their patronage because the grade of music was not high enough. Others have found excellent musical programs an added attraction. Many organs are now in use even in the cheapest trade, while many managers are discovering that a big organ, a broad program and an organist of excellent standing are fine mediums for attracting the public. Thus the moving pictures have added to their record of educational qualities that of better music and purer musical taste.



San Francisco Office World Film Corporation.

British Notes.

THE HOME OFFICE has today, July 12, sanctioned the employment of female operators in motion-picture theaters subject to being fully qualified. The increasing shortage of male labor is alone responsible for this admission of women to an hitherto prohibited vocation.

Film manufacturers and renters of this country have been canvassed by the Exhibitors' Association with a view to the three factions adopting a definite policy for the maintenance of an open film market. The Exhibitors' Association is already determined to support the open market system for films under 2,000 feet in length, not that the association is opposed to the exclusive, it is too late in the day to discover prejudices against such a deep-rooted custom, but it is openly stated that the exclusive films is not necessarily destructive to the open market films and in support of this contention a resolution encouraging the production of high-class exclusiveness has been passed. A general conference of manufacturers, renters and exhibitors is being convened to discuss these points.

The Trans-Atlantic Film Co. (Universal) are rapidly nearing the completion of a Dickensian drama, "Hard Times," which their newest director, Thomas Bentley, has prepared and recorded in the immediate vicinity of London. Bransby Williams, a talented specialist in the impersonation of characters from Dickens' works and with a long career on the English legitimate stage, took the role of Gradgrind and opposite him is Miss Dorothy Bellew, a former Clarendon star. After the completion of "Hard Times" Mr. Bentley will leave London for Universal City.

The unapproachability of the British Government upon departures from the ordinary routine of events is proverbial and the sheer audacity of a mere moving picture exhibitor engaging the Admiralty to assist him with his program could not be regarded other than an unthinkable impossible proposition—even by the good people of Missouri. Yet the unexpected always happens, particularly if you happen to be in Leeds. Here the manager of a suburban theater petitioned the Admiralty for assistance in advertising a naval film he had booked. His reply consisted of one of the first class military bands, that of the Royal Marines, sent up specially to the theater from Manchester to await instructions. The band stationed for the week in the city at Government expense was undoubtedly the star attraction and every day it "played up" the crowds a mile and half to the theater in question. In conjunction with the naval recruiting film on exhibition the manager was also supplied with the official booklets for recruits for the navy and these with an advertisement of the show printed behind proved a unique adjunct. The only unfortunate circumstance associated with this enterprising event appears to have been its enormity, for only about one-twentieth of the people attracted could be accommodated. Before leaving Leeds I might introduce another advertising stunt I heard of in the Yorkshire city. The manager of a local picture theater had his program upon a recent occasion composed entirely of Flying A and Hepworth products, featuring amongst other players Vivian Rich and Elizabeth Risdon. Now it happens that in this particular locality the pillar boxes for letters have not yet been modernized with the initials G. R. which the last succession to the throne of the Kingdom necessitated. Some bear the insignia V. R. and some E. R., according to whether they were installed during the reign of Victoria Regina or Edward Rex. Armed with a can of white paint and favored with a very dark night someone whitened each monogram on the red pillar boxes and added a perplexing question mark. It was not until the people of the district had appeased their curiosity by a visit to the cinema that they understood that V. R. also were the initials of a charming Western photographer and that E. R. also stood for a celebrated English artist. But over the scene the manager had with the local postal authorities it is better to draw a veil.

The Hepworth player above referred to, Elizabeth Risdon, is, by the way, now collaborating with Maurice Elvey of the London Film Co. in an elaboration of the Biblical legend of Esther. The settings of the film have been executed in a masterly and imposing manner and the finished film promises fair to be the masterpiece of the Diploma Film Co.

It would be interesting to know what has become of the numerous patents taken out in Britain and America during the past two years in connection with talking pictures. The few of these that have reached the commercial stage, not more than half a dozen in number, so far as this country is

concerned do appear to have been the success anticipated. In fact I do not know of a single exhibitor booking a repetition of any one of them although each process has had its round in turn. Evidently the British and Colonial Co. have an optimistic confidence in the synchronized film and gramophone for a new production of theirs, "The Taming of the Shrew," is to be presented through the dual medium.

J. B. SUTCLIFFE.

Mexican Notes.

Chihuahua, Mexico, July 18, 1915.

CONDITIONS at the present, insofar as they affect the moving picture exhibitor in this country, vary with different localities. In that territory south of Zacatecas and along both coasts, conditions should steadily improve, while here in the north, conditions will probably become worse. The ill effects of successive occupations and evacuations of a city by loosely organized bands, are felt by all; and worse so by the exhibitor, whose business ally, we might say, is the great mass of peaceful citizens, whose interests are harmed by this constant warfare. With the transfer of the theater of war to the north, business here will undoubtedly suffer, and this, coupled with the very low value of the fiat money, does not tend to make exhibitors very optimistic. However, most picture men seem to think that at last the beginning of the end is in sight, which, being the case, is worth any sacrifice to secure.

A recent attempt by authorities to saddle on local picture shows a new tax, was defeated by exhibitors. The tax in question was based on a misinterpretation of the Mexican "Timbre" law, which assesses percentage tax on sales, clearly meaning sales of merchandise only. Local officers construed this as applying to amusement enterprises, because, forsooth, they sold entertainment! The theater men took the matter up with Licenciado Francisco Escudero, Villa Minister of the Treasury, who ruled that under an edict issued by the old Diaz government, amusement enterprises were exempt from any direct federal taxation. At last! The theaters had, for a wonder, escaped one kind of taxation.

Briefs.

Robert Swain, manager of the Carpa Pathé, of Torreón, Coahuila, was in this city recently on business connected with that enterprise. Mr. Swain reports good business, but, like other Mexican picture men, complains of the high rate of exchange.

A rumor was current in theatrical circles last week that the Alcazar was to be sold. Upon investigation the rumor proved to be well founded. A group of Guadalupe amusement men are interested in the deal. They propose to change the house into a combination refreshment parlor, picture show and music hall, such as the Salón Rojo of Mexico City, and others found in nearly every South American city.

E. Gutierrez, representing Stahl Brothers of Guadalajara, Jalisco, was in this city last week. He brought with him several European feature films, the Mexican rights of which are controlled by the Stahls.

Buchoz & Williams expect next week to open their Alcazar No. 2 at the American Smelting & Refining Company's plant near this city. The house has a seating capacity of about three hundred. An Edison projector has been installed and the electric plant is now nearing completion.

The Teatro Herrera of Torreón has definitely shut down. The Powers 6 A projector and the Gold Fibre screen have been shipped to this city and installed at the Cine Club. The Herrera was one of the largest picture houses in Northern Mexico, and its failure was due primarily to mismanagement.

A picture show has been opened at Cusiuhirachio, this state, and is doing splendid business. "Cusi" is the center of one of Mexico's richest mining districts.

A recent shortage of coal forced the temporary suspension for a few days of the local light and power plant. All the picture shows were dark during that time, that is, all except the Alcazar. Manager Fred Williams, ready for such an emergency, had installed a power plant and the Alcazar showed to packed houses.

In order to alleviate the sufferings of the many wounded now in the improvised hospitals in this city, arrangements are being made to give periodical moving picture entertainments. The programs at these shows will be made up exclusively of comedies.

HARRY B. OTT.

Reviews of Current Productions

"Seven Sisters"

Marguerite Clark Is Star in Famous Players' Production of Popular Play by Edith Ellis Furniss.

Reviewed by Lynda Denig.

WITH the always charming Marguerite Clark in the role of Mici, the fourth of the seven sisters, and a wealth of beautiful scenes to attract the eye, the photoplay adaptation of Edith Ellis Furniss's comedy should enjoy a fair measure of popularity. Lacking something of the humor that characterized the stage production, the Famous Players were

art of the moving picture world. They are unquestionably the greatest achievements yet accomplished for the screen. Her very soul has been laid bare in some of the emotional scenes. In fact, I may say that Miss Farrar has practically X-rayed her soul before the camera. She is simply a revelation of what an artist can do before the camera in the way of pantomime and facial expression."

Miss Farrar will remain in Hollywood until Aug. 10, when she will return in her private car and go to the mountains for a rest before beginning her concert tour in the Fall.



Scene from "Seven Sisters" (Famous Players).

especially fortunate in being able to offer compensating attractions in the winsome personality of Miss Clark and a thoroughly artistic production, directed by Sydney O'cott. The diminutive star has appeared in stronger stories, but whatever the picture's shortcoming in its entirety, there can be nothing but admiration for the interpretation given the delightfully mischievous Mici.

It may be recalled that the plot is based on an Hungarian custom that requires the marriage of the daughters in a family according to their age. In the instance of Mici, this is rather unfortunate, for her three elder sisters have failed to attract eligible suitors. They attribute the continuance of their spinsterhood to the annoying pranks of the younger sister and think to better their chances by packing her off to a convent. But Mici soon scales the convent wall and attends a masque ball where she meets a dashing young lieutenant. The vicissitudes in their love affair are many and varied, when Horvok undertakes to find husbands for the marriageable sisters that objections to his wooing of Mici may be removed.

Ensuing complications are numerous and occasionally humorous, and at all times the picture is cleverly acted with a laudable effort to differentiate the characters. Miss Clark is supported in the principal roles by Conway Tearle, Lola Barclay, I. Feder, Jean Stewart, Edward Mordant and George Revenant.

Gest Returns from California

Says That Geraldine Farrar Has X-Rayed Her Soul in the Pictures.

MORRIS GEST, who is personal representative of Miss Geraldine Farrar, has returned from California, where the prima donna has been acting at the studios of the Jesse Lasky Feature Play Company at Hollywood. Mr. Gest has been on the coast for nearly two months with Miss Farrar, and is enthusiastic over the pictures in which she appears. These pictures will not be released until October, but in the meantime a private view was held at Hollywood just before his departure. Arriving in New York, Mr. Gest had a long conference with Samuel Goldfish, executive head of the Lasky Company.

"The work of Miss Farrar in the moving picture plays taken the last few weeks," said Mr. Gest enthusiastically in his office at the Princess theater, "promises to revolutionize the entire

"The Toast of Death"

Four-Reel Mutual Masterpicture, by C. Gardner Sullivan, Produced Under the Direction of Thos. H. Ince.

Reviewed by Louie Reeves Harrison.

CHIEFLY remarkable for a marvelous interpretation of character by Louise Glum and for both consistency and beauty of treatment, "The Toast of Death" shows high skill in methods of construction and is admirably typed. Herschell Mayall as Captain Drak and Harry Keenan as Yar Khan add materially to both the dignity and charm of the action, but Louise Glum's performance is one of rare fascination, where the actress fits the role as if she had been created for it, or as if it had been written with a dominant idea of giving her the opportunity of her life. Only once in a great while do we have the pleasure of watching such a harmony of natural qualification with its artistic means of expression, one in which there does not seem to be a jarring note.

While photodramas like "The Toast of Death" are far from attaining the ultimate, they are bound to rank above the average when there is sincerity and intelligence shown in all three departments of photoplay production, the creative, the directive and the interpretative. The melodramatic tendency of most of them can be softened, as in this case, by picturesque treatment and by one or more delightful personalities in the cast. The worst flaw of this one lies in its title, one so destructive of suspense that we soon know what the end is to



Scene from "The Toast of Death" (Mutual).

be. Men so careful, so capable in their general work, should keep in mind that the title may count heavily against a picture that would otherwise keep people watching to see how it all turns out up to the moment of crisis. The feature will prove a winner in spite of its principal fault.

Might Have Been an Artist.

It is little known that Harry Myers, Director of the Victor Studio of the Universal Film Company at Coyteville, N. J., at one time thought seriously of pursuing painting as a life vocation. He has worked at various times in pastels, oils and water colors and in addition is a caricaturist of no mean ability. The peacock panels displayed in "The Prize Story" one of Mr. Myers productions is an excellent example of his artistry.

"Infatuation"

Four-Reel Mutual Masterpicture, by Lloyd Osborne, Produced by the American Film Mfg. Co.

Reviewed by Louis Reeves Harrison.

THE story of a girl in search of her ideal, published in book form by the Bobba-Merrill Co., "Infatuation" is unique in portraying the girl's success through unwavering perseverance and dauntless courage. Her ideal is shattered as a rule when she finds that it is made of clay, but so much depends



Scene from "Infatuation" (American).

upon her own character that she makes the most of the material in hand when, as in this case, it is in her to do so. Margaritha Fisher interprets the role of a young and inexperienced heiress, who rejects suitors of social standing and runs away with an actor of talent somewhat prostituted at times by alcoholism. He has genuine ability, but is such a weakling in yielding to bad habits that his best expression of himself is made at one-night stands. He makes a conquest of the brave young girl while on his travels and induces her to elope with him.

She insists upon marriage, and he has no reason to regret his union with the plucky and persistent little morsel of affectionate femininity who loves him fondly from the outset. Her husband's career is seriously hampered by her own father. The latter attempts to bribe her to return home and her husband to give her up, but they two constitute an entire army entrenched securely in love, and the father's schemes are thwarted at a time when extreme poverty is trying the souls of the young couple beyond ordinary fortitude. The father finally capitulates out of sheer admiration for their powers of resistance, and he becomes their ally at a crucial moment. A good story, of hopeful theme, "Infatuation" should win.

"A Bunch of Keys"

Hoyt's Merry Comedy in Five Parts, by Essanay, with Wm. Burress, John Slavin and Jane Keith in the Principal Roles.

Reviewed by James S. McQuade.

A BUNCH OF KEYS" had a prolonged stage success in the days when Hoyt's plays were in high favor. Its many humorous incidents, of the slapstick variety, made former ardent admirers yell themselves hoarse; but that type of comedy has been imitated so often since then with such astounding modern developments, that the present generation may show a tendency to look upon Hoyt's comedies as tame. Hoyt never permitted vulgarity or indelicacy in his stage productions, a something that redounds to his credit in these days of ultra liberties.

Essanay's production in films of "A Bunch of Keys" has the real Hoyt atmosphere. For me the five reels had very few uninteresting spots and many that evoked explosive laughter. To the excellent assignment of the characters in the cast is attributable much of the mirth that will be raised. Wm. Burress, as Littleton Snaggs, the designing old lawyer, who seeks to gain control of the hotel willed by their uncle to Teddie, Rose and May Keys; John Slavin, the steady beau of Teddie Keys, whose two sisters are trying to oust her from her share in the hotel; Jane Keith, as Teddie Keys, the tomboy and ugliest of the three sisters, and Wm. Castelet, whose side-splitting impersonation of Matilda Jenkins, the ancient widow who has been jilted by Snaggs, form a strong comedy quartet.

Indeed no one who sees these pictures can fail to wonder at the extraordinary athletic escapades of Burress, Castelet and Slavin. How they escape broken bones and other physical injuries will, perhaps, be lost sight of, because of the mirthful state of mind of the spectator.

Miss Keith, the clever little comedienne of the production, has done so well in the part of Teddie Keys that she has been retained by Essanay as the new star of that company. The scene in which she throws old Snaggs into the fast-flowing river, and afterwards rescues him when he is carried down stream over a rushing cascade, will provoke boisterous merriment. Her quick changes from the character of Teddie to that of a domestic in the hotel and then to the role of a chipper young drummer prove her title to versatility.

Another strong point that will commend this Essanay production to favor is the care devoted to the settings. They are decidedly rural, as Hoyt intended them to be, and Essanay had the scenes taken in several small towns of Michigan, where the members of the company spent several weeks during the production of the comedy.

The main motive of the comedy is to defeat the scheming Snaggs from securing an interest in the hotel owned by the three Keys sisters. Snaggs is the executor of the estate and holds the will, but will not permit any of the sisters to read it. He falsely tells the sisters that the will contains a clause which reads: "The homeliest of the three sisters is to take possession of the hotel property, and the first strange drummer to arrive at the hotel is to decide which girl is the ugliest." This he has planned with the hope that Teddie, the ugliest, may take him for a husband, but she loves Grimes and will have nothing to do with the lawyer. In the long run it turns



Scene from "A Bunch of Keys" (Essanay).

out that Grimes gains possession of the will and it is discovered that Snaggs lied, as a clause of the will reads that the sisters may divide the property equally if they care to. The final scene shows Snaggs, captured for life by the powers Matilda.

"A Bunch of Keys" will be released through V-L-S-E, Inc. Aug. 16.

Blanche Sweet as Vivacious "Becky."

The vivacious and high-spirited Blanche Sweet has found a role deley to her liking in the part of Dorothy in "The Case of Itchy," the new production which carries the names of "Lasky-Belanco" as producers in which she is appearing before the camera in the Lasky studios at Hollywood, Cal. Edward Locke is the author of the play, Margaret Turnbull the scenario author and Frank Relcher, the producer.

In this production Miss Sweet appears as a young woman with a dual personality. As Dorothy she is sweet and good; as Itchy she is ugly and wicked in appearance and temper. The reason for this human phenomenon is attributed to prenatal influence as her mother, who died when Dorothy was a child, had been the hypnotic subject of her father.

Ince Directing Orrin Johnson.

Orrin Johnson, the estimable Broadway star, has arrived at Inceville and begun work, under the supervision of Thomas H. Ince in an elaborate screen version of Alexander Dumas' immortal classic, "The Three Musketeers." His presence serves further to illuminate the already brilliant plant of the New York Motion Picture Corporation, where such other stellar artists as Julia Dean, Willard Mack, Bessie Barriscale, William S. Hart and Trudy Spattwek are also engaged. Mr. Johnson is interpreting the difficult role of D'Artagnan, yet Mr. Ince has entrusted him with the task. In full confidence that by his supreme talents he will be able to do it justice.

"Shadows of the Past"

Four-Reel Edison of Fine Treatment and Exceptional Characterization.

Reviewed by Louis Reeves Harrison.

AN old-fashioned story in many respects, "Shadows of the Past" is decidedly up to date in the way it is handled and distinguished for fine character of interpretation. Honors in this respect easily go to Bigelow Cooper as the elderly husband in high social standing united to a young and beautiful wife with a "past" that is successfully hidden during the better part of their wedded lives. Cooper gives a most



Scene from "Shadows of the Past" (Edison).

dignified and consistent performance of his role, never for a moment intruding those little theatrical artificialities which marred his otherwise good playing some years ago. He preserves an "atmosphere" that gives plausibility to the tale and makes an impression that is bound to be humanizing in its effect.

Mabel Trundle becomes the more attractive in personal appearance as the source of Time slivers her hair, and she is strong in the emotional scenes but her role is a difficult one, not replete with opportunity, and it is overshadowed toward the end by the sweet compassion and true nobility of her husband. It is balm to our weary souls that those who are not painted as creatures without redeeming traits of character, that they have it in them to pursue honorable lives and respond splendidly when circumstances permit them to do so. Most of us are tired of seeing women pictured as incurable weaklings, because we know that woman's weakness lies in her affections, themselves a source of strength under normal conditions. Marc McDermott is staggering as a one-eyed villain, and the rest of the cast is highly-efficient.

"Marrying Money"

Excellent Comedy Picture Is Produced by the World Film Corporation With Clara Kimball Young as the Star.

Reviewed by Lynde Denig.

MARRYING MONEY may be played among the best of the recent stage comedies that have found their way into pictures. Director James Young, of the World Film Corporation, had a good story to begin with and he



Scene from "Marrying Money" (World Film).

amplified it admirably, bringing in many incidental bits of business that combine the elements of freshness and humor. And to make the most of the incidents arising from the plot of "Marrying Money," he had in Clara Kimball Young, one of the few actresses whose gifts are such that she may turn from drama to comedy and score equally in either sphere. A more fortunate combination of story, star and production is seldom met in a feature offering.

The main thread of the play, written by Washington Peet and Bertram Marburgh, has been followed with sufficient accuracy; but the scenes likely to be best remembered by an audience are due to the ingenuity of Director Young and the expressive acting of Miss Young, who handles subtle comedy with great adroitness. She makes Mildred Niles a young woman of charm and spirit, and what is more unusual in photoplay heroines, blesses her with an obvious sense of humor. Chester Barnett, William W. Jefferson and Winthrop Chamberlain are others in the cast that enters whole-heartedly into the spirit of the comedy action.

It is to the credit of the director that he avoided conventional methods in making his comedy scenes, and evidently aimed to close each reel with something of a climax, such as one expects to find on the stage. Many of the scenes are laid on or in the neighborhood of a beautiful estate that furnishes just the atmosphere needed for a fashionable hotel. It is here that Mildred Niles meets Ted Vandever, each believing the other to be wealthy. The story keeps building up a thoroughly humorous situation in which the couple elope, followed by the most antiquated of automobiles. After an expensive honeymoon they discover that their combined resources are insufficient to meet the hotel bill and are unable to leave until Vandever receives an unexpected fortune. The closing scene, showing the happy couple in an automobile drawn across a railroad track and blocking a train, is capital.

"The Runaway Wife"

Four-Part Version of Well-Known Melodrama Is Among Kalem's Broadway Favorites Attractions.

Reviewed by Lynde Denig.

MCKEE RANKIN'S "The Runaway Wife," played successfully on the stage a number of years, offers a plot readily adaptable to a screen production. It is melodramatic, filled with action and possesses enough heart inter-



Scene from "The Runaway Wife" (Kalem).

est in the character of the artist, who goes blind and suffers years of loneliness before the reconciliation with the wife who believed him to be dead. Stewart Baird, an actor of distinguished presence and a forceful method of emphasizing the dramatic moments in the picture, was a wise choice for Eastman. He dominates the scenes in which he appears and altogether gives a well balanced performance.

For the rest, it is an efficient company for a photoplay of feature pretensions, including Justina Wayne, Lowell Stuart, Orlando Daly, Helen Muhlman, J. Arthur, Maed Granger and August Hallowell. Miss Granger is especially successful in giving a telling character sketch of the embittered spinster, who begrudges others the happiness that she herself is denied. The story is cleverly developed to show the influences working to separate Eastman and his wife, the most active of these influences being the ill-natured Hester.

In dramatic power, the production reaches its best moments in the final reels when the artist's son has grown to maturity and the runaway wife has married a wealthy man, believing that the death of her first husband has left her free to wed again. While there are few novelties in the development of the plot, it holds the interest, is logical enough according to melodramatic standards and rises to a genuine climax when Eastman and the woman who deserted him are unexpectedly brought face to face. The story is brought to a happy conclusion in the closing scenes.

"MY LOST ONE."

Villain Steals Musician's Wife and Then His Manuscript
Opera—Happy Resolving of His Difficulties Follows.

Reviewed by Hanford C. Judson.

THIS stolen musical manuscript situation has been used quite a number of times, as all know. This, in itself, means little; for the offering if newly worked-up and dramatically interesting, will go the better for that. "My Lost One" is worked-up freely in a three-reel production by the Vitaphone; but it is weak dramatically and fails to make itself



Scene from "My Lost One" (Vitaphone).

powerfully felt as a really live screen happening. The trouble lies in the method used in getting "freshness."

In the first place, the heroine is not, as is usual, a sweet-heart, but the musician's wife. This is a step away from the melodramatic toward realism; but it is also a step away from entertainment, because it makes it harder to sympathize with even the hero to any nothing of the heroine. Then the punishment of the villain in this picture lacks dramatic sting. When it is brought home to him, by the confession of his go-between (the reason for which we do not know) that he is a thief, he is merely discharged in a meeting of the opera house's board of directors. If he had been pelted with eggs in the theater it would have been, not so realistic, but more melodramatically satisfying. A musician is not like a hanker or an engineer. If he can make music, he needs no perfect reputation. This picture does not show us how the punishment was made to get under his hide. He is just a blocked out, melodramatic villain, not a human being.

In the picture conduct we find brilliant, telling moments rather than a continued and even effectiveness. For instance, that moment when the erring wife comes home to her sick and despondent husband, after the scene in the theater when he calls to her, she finds that the impresario had stolen the great opera that he is claiming as his own, and with impressive acting goes out to find and accuse the villainous thief. But there is nothing notably impressive in the way she confronts him. We also find that the supers often show an unconvincing deadness. Take that scene in the theater when the genius with his little daughter has come to hear his own music and sees his wife on the stage singing it. He makes a scene at which the audience around him, as he rises from his seat, takes little real interest in what he is doing till he falls overcome; then, as at a sharp command from the director, one and all rise as one and rush to him.

As compared with many pictures that this reviewer sees, this is a pretty fair offering; but chiefly because of lack of imaginative liveliness in the story, and also because of uneven direction of both the principals and the supers, it falls below the Vitaphone A standard and finds a sure place only in its C standard.

"MAX AND HIS MOTHER-IN-LAW."

Something Original in the Way of Two-Reel Comedy and Staged in the Swiss Mountains.

Reviewed by Margaret I. MacDonald.

THE Pathe Exchange, Inc. has at least one comedy gem for its forthcoming program, and that is "Max and His Mother-in-law," a two-part production with Max Linder and two feminine members of the Pathe European Stock Company.

Max's mother-in-law, according to the picture, is very large and very fat, and very clinging. Max himself is somewhat small in proportion. Max's wife is a dutiful daughter, and insists on humoring Mamma's every wish, even to the taking her along as accessory baggage on the honeymoon, which brings them to the mountains, where skating, hob-nobbing, and skiing are the chief methods of recreation.

There is a great deal to be told about what happened that really baffles description, and against which anything that the ordinary imagination could conjure up would fade into in-

significance. The grand finale comes when Mother-in-law dons the skis, and son-in-law gives her a gentle (?) start down the incline. This once she is forced to take to the road alone. A road which ends after a leap over a house-top in almost complete, head-foremost immersion in a snow bank, with only a pair of fat lower extremities mounted by a pair of skis to mark the spot.

Scarcely less amusing is the removal of Mother-in-law by Max and the faithful wife and daughter, from the snow bank to the railway train, which is at first believed to be the best method of transportation, but which is obliged to be supplemented by a horse tied to the rear end of the train, upon which Mother-in-law and one remaining ski are placed with much difficulty. And the end of it all is when the horse breaks loose and runs off with his burden to his stable.

"THE DAWN OF FREEDOM."

Fine Picturization for Pathe Exchange, Inc., of Story Based on Era of Strife Between Switzerland and Austria.

Reviewed by Margaret I. MacDonald.

THE story from which this production was made was written by Walter Turczinski. The picturization is apparently true to that portion of the history of Switzerland which it is intended to portray, and has been developed in so thoroughly human a fashion that the appeal of the picture is universal. The heart of the ordinary individual goes out to the Swiss maiden Monica, whose bravery saves her former lover from death at the hand of an Austrian, and whose humanity reaching even further, saves the Austrian who has been wounded by her gun, from a counter attack by Peter the lover. Her battle with her passion for the Austrian kept a prisoner in her home is quite too human to be unattractive, and the romantic surroundings in which the play has been set, the quaintness of things and the softness and beauty of the



Scene from "The Dawn of Freedom" (Pathe).

photography displayed in the production are all a part of the almost unconscious appeal which the picture makes.

The fine characterization of the work of Turczinski has, it is true, given a large opportunity to the artists chosen to interpret the four leading roles; but it must also be acknowledged that to these artists and to the director is due the credit of an intelligent interpretation of the main idea, the uselessness of the hatred of nation for nation. The love story and its sad ending in the death of both parties only serve to emphasize in an individual way the fact in its larger application.

The production was made by the Meester Films of Berlin, and will be released in the near future on the program of the Pathe Exchange, Inc.

American Correspondent Film Co.'s New Offices.

It is of interest to note that the American Correspondent Film Company, Inc., producers of the famous A F C Real Life Pictures have removed from 30 East 42nd street to a fine suite of offices in the Candler Building, at 226 West 42nd street, sixth floor.

President M. B. Clausen is delighted with the new offices and was among the first to witness a trial movie performance in the firm's new gold screen show room. The staff of the A F C Co., both at Stamford, Conn., and the Candler Building are still alive with eager enthusiasm for the forthcoming public appearance of the great new feature of them all, the "Battle and Fall of the Great East."

A second feature film entitled "Germany in War Time," showing the stupendous operations of the Empire and depicting the amazing preparedness of the Kaiser's forces, is also in process of development at the A F C plant and announcement of its release can be expected any day. An Italian frontier feature is also under way.

Manufacturers' Advance Notes

"The Last Drop of Water"

A One-Reel Biograph Re-Issue, Produced on the Great American Desert by D. W. Griffith.

This story was suggested by the lines to Sir Philip Sydney, who, upon the field of blood, dying, gave the last drop of water for the sake of brotherhood. That in itself is enough to make an interesting story for a one reel picture. Add to that, the many spectacular scenes enacted on the desert and the result is a Biograph picture that is well worth re-issuing.



Scene from "The Last Drop of Water" (Biograph).

In this picture, the hardships of travelling on the desert in the early frontier days is vividly depicted. The realism is convincing and the story is told in a manner which bespeaks the Biograph's policy to get as much action as possible in a one reel picture. It cannot be denied that there is, by far, more action in this one reel picture than one generally finds in a two reel picture nowadays.

For the big spectacular scenes we have an attack, by Indians, on a caravan crossing the desert, whom the troops disperse in a running fight. For the strong dramatic scene, we have two men on the desert in search of water. One has fainted from thirst when he is found by the other, who gives him his last drop of water, and subsequently his life, in order that the other might continue in the search for water. Both are exceptionally well done.

Blanche Sweet plays the lead, with Charles H. West and the late Jos. Graybell sharing the honors. W. Chrystie Miller, W. J. Butler have small parts, while Mack Bennett is seen in the earlier scenes as an extra.

As a whole, "The Last Drop of Water" is on a par with "The Battle At Elderbush Gulch," "Fighting Blood" and "The Battle," previous Biograph Re-Issues.

"EVIDENCE" TO COST \$30,000.

In addition to the \$5,000 which the F. Ray Comstock Film Corporation paid for the moving picture rights of "Evidence," the play of English manners which is now being produced under the direction of Edwin August at the Kinemascope studios at Waltham, it is estimated that the finished screen drama will cost the company about \$30,000. In one scene—a ball room scene—the entire cast of the Winter Garden will go to participate in the dance; also in that part of the picture which presents a wifely little allegory which Mr. August has written and introduced into the stage version of the play. Another of the scenes required for its correct setting an old fashioned English Inn. Since there were none to be found within easy distance, the director ordered one built on the banks of the Sound at City Island. When the scene was photographed, it took five minutes after the rehearsal had been completed. Many of the exteriors are being taken on the grounds of the estate of Commodore Benedict at Greenwich, Conn., where the company has been spending much time this last week. "Evidence" will be completed next week, but it will not be released through the World Film Corporation until September.

WALTER EDWARDS IN AN ALASKAN STORY.

Though it possesses an unusual title, "The \$100,000 Bill," in which Walter Edwards next will be starred by the Domino-New York Motion Picture Corporation on the Mutual Program August 12, is expected to be acclaimed one of the very best melodramas ever made by the Thomas H. Ince forces. Supporting Mr. Edwards in the cast are Ethel Ullman, Leona Hutton, Lewis Durham and Robert Kortman. Mr. Edwards produced the picture from a scenario by J. G. Hawks and Thomas H. Ince.

COL. HEEZA LIAR FOOLS THE ENEMY.

Our funny friend, Col. Heeza Liar, in the forthcoming Pathé-Bray release "Col. Heeza Liar Fools the Enemy," invades the scene of war, with some exceedingly laughable results. In war as in peace he is easily a champion fun maker. In this cartoon comedy we see him as war correspondent, dodging the shells as though he bore a charmed life. As a fitting climax to a number of startling episodes he out-Herods Herod and drives the enemy from their trenches by a new kind of asphyxiating bomb.

BURNING OF BLOOM CENTER.

Rural Village Built by the Selig Company to Provide a Thrill.

BLOOM CENTER was the complete rural village erected by the Selig Polyacope Company, at Los Angeles, for the purpose of furnishing the locale for the "Chronicles of Bloom Center," a rural photoplay series, soon to be released. The village was erected at the cost of thousands of dollars. There was the general store and postoffice, the Methodist Episcopal church, the Melodion Hall, the barber and blacksmith shop—in fact every essential to make perfect the true rural hamlet that is so numerous in the Middle Western United States and which supplies the population that is the bone and sinew of Uncle Sam's Domain.

"The Chronicles of Bloom Center" is something different. The same characters disport themselves through the entire series, which consists each of a two-reel comedy. Home talent theatricals, the county fair, the "home coming" celebration, in fact everything that has attracted the attention of the ruralites figures in some way or other. Each picture play is complete in itself.

It was found necessary in concluding the "Chronicles of Bloom Center" to burn the village. The torch was applied, and as the villagers disported themselves after the manner or-



Burning of Bloom Center.

dered by Director Marshall Neilan, thousands of people formed an interested audience. The town pump was the only fixture that remained after the flames had gotten beyond control of the "Fearless Fire-Fighters Company."

Colonel William N. Selig made a trip to the Pacific Coast to view "Bloom Center" before and after its destruction. He was present with a party of distinguished guests when the flames held sway.

"BOLD EMMETT, IRELAND'S MARTYR" (Lubin).

"Bold Emmett, Ireland's Martyr," is a one-act comedy drama, written by Sidney Olcott and produced by him among the hills and dales of old Ireland. The play is enacted during the stormy days when Robert Emmett tried vainly to free Ireland. It tells the story of a young Irish couple who became involved



Scene from "Bold Emmett, Ireland's Martyr" (Lubin).

in the attempt at revolution and are saved through the intervention of a British officer, who had been shot in ambush, and whom they had nursed back to health.

In the cast are Miss Valentine Grant, Sidney Olcott, Laurence Santley, F. H. O'Malley, Jack McVillie and Robert Rivers. The photography is superlative and some of the scenic environments are beautiful beyond description.

"WAKING UP FATHER" (MinA).

A lively farce results from the compromising actions of Jerry, the principal character in this one-reel comedy which will be released Thursday, Aug. 5, on the General Film program.

Jerry starts the ball rolling when, being hungry and without means to satisfy it, he enters a restaurant and while the attention of a diner—an officer—is distracted, pours a large portion of tobacco sauce into the unsuspecting cop's coffee. The "hot stuff" has its effect when the policeman takes a long draught, and just as Jerry hoped, the diner dances wildly from the place, leaving his full meal for Jerry's consumption. Leaving the restaurant, Jerry proceeds aimlessly through the streets, and after several interesting interruptions, stops at a grocer's shop, where he obtains employment. The proprie-



Scene from "Waking Up Father" (MinA).

tor's daughter is very pretty and Jerry deems it entirely proper to enter to her rather than attend to his duties. Her father objects, but Jerry puts an end to that by getting father out of the way. The result of this action proves very disastrous for Jerry, who is in the end placed under the care of the law.

George Ovey plays Jerry, and he has the assistance of Golda Colwell, Louis Fitzroy and Janet Sully.

ELSIE JANIS IN "NEARLY A LADY."

In presenting Miss Janis in "Nearly A Lady," Bosworth, Inc., offer a vehicle for her that differs from previous film subjects in which she has appeared, in that it affords her dramatic ability plenty of opportunities to assert itself, besides displaying her in many sparkling comedy situations. The subject is a romantic comedy-drama and various stirring



Scene from "Nearly A Lady" (Bosworth).

scenes have been portrayed by Miss Janis in a manner that will even surprise those who are familiar with her wonderful versatility.

The background of the story offers the beautiful out-door country of the West as well as the polished society settings of the East and in staging this film the producers have taken particular pains to give Miss Janis the proper atmosphere in which to work. Some of the most elaborate scenes were taken in the famous \$250,000 swimming pool and palm garden of Edward L. Doheny's town house in Los Angeles. Many of the palms seen in the picture are importations from the Doheny plantation properties in old Mexico and have rare tropical beauty. Other scenes showing life on a big Western ranch display a striking contrast and lend a natural beauty to the play which greatly enhances its general merit.

In addition to giving the star particular opportunity to show her real worth as an actress, "Nearly A Lady," shows her in several new feats, including expert swimming, lariat manipulation and horse-back riding. A lariat dance by Miss Janis, which is embodied in the story, surprised even the cowboys who appear in the picture, as did several exhibitions with the rifle.

Supporting Miss Janis are such well known film artists as Myrtle Stedman, Owen Moore, Frank Elliott, Harry Ham and Roberta Hickman. "Nearly A Lady" will be released on the Paramount program, August 19.

LILLIAN LORRAINE, THE NEW PICTURE STAR.

Lillian Lorraine, who is to star in the forthcoming latest Pathe-Balboa serial, "Neal of the Navy," was born in San Francisco, in 1892. Like a number of others of the popular stage favorites of the day, she made her debut before the footlights at a very early age, playing "Eva" in "Uncle Tom's Cabin" when she was only four years old. Subsequently she took a child's part with a stock company at the old Central theater while attending the public schools. At the age of fourteen she left San Francisco for New York, just three months before the big earthquake. She obtained a small part in a musical comedy under Richard Golden almost immediately on her arrival. Her next engagement was with Eddie Foy in "The Orchid," half time in chorus and half doing a small part. Because of her striking personality Mr. Foy soon took her out of the chorus and gave her a song. The impression she made resulted in her being given an engagement in "The Great White Way," with Blanche King and Jeff De Angeles. Her first real chance came when she was engaged by Florence Ziegfeld to appear in support of Anna Held in "Miss Innocence." The next year saw a further advance in that she was featured in the "1905 Follies" with Nora Bayes and Jack Norworth. She remained with the "Follies" for the next three years, being starred in the "Follies of 1912" when Nora Bayes dropped out.

LEVERING, KNICKERBOCKER PRODUCER, IN PARADISE.

While filming the feature drama "The Tides of Time" for Knickerbocker Star Features, Joseph Levering, the director found himself doubly occupied in the Paradise scenes, for a crowd of about three hundred, a third of whom were children, gathered in the City Park to watch the process. While the crowd was orderly, it was necessary for the director to move the spectators for each scene and keep a good supply of guards and policemen on duty to prevent the Paradise scene of angels being disturbed by the incoming of modern earth beings.

"THE CEREMONIAL TURQUOISE" (Reliance.)

Charles West is featured in the two-reel Reliance production, "The Ceremonial Turquoise," while the feminine lead is played by Irene Hunt. The noted Itelance-Majestic Indian players, Dark Cloud and Eagle Eye, have strong parts, too.

"The Ceremonial Turquoise" begins with a quarrel between Reinhardt, a German member of a jewelry firm, and his French partner, Du Boise, over the world war. After the quarrel the German is found murdered upon the floor. The Frenchman is



Scene from "The Ceremonial Turquoise" (Reliance).

arrested. Relations between the partners had been strained for a long time. Reinhardt had even broken off his daughter's engagement to Du Boise. Reinhardt had been murdered with a pair of desk shears which were found after the murder in the Frenchman's coat in the closet of the office.

Amy, the daughter, played by Irene Hunt, is convinced of the innocence of Du Boise. She finds that a case had been robbed of a valuable collection of turquoise. A minute examination by Amy of the floor discloses the presence of strands of coarse, black hair near the right hand of the murdered man. The hair had evidently been torn from the head of the murderer. She decides that it may be that of a Mexican or an Indian.

The girl's further inquiries develop the fact that the firm owns its private turquoise mine in New Mexico and that the taking of the mine from the Indians had caused rioting.

A clerk informs her that just prior to the murder a dark man of good appearance had looked over the stock of turquoise and had purchased a few small stones. Here she finds the Indians holding a mysterious ceremonial in which the stolen turquoise are prominent as symbols. She is accompanied by the Sheriff and a posse. The Indians resist and take refuge in their adobe dwellings. They defend themselves with rifles. John Labo, the half-breed leader of the Indians, played by Dark Cloud, is mortally wounded. He confesses to Amy that he murdered Reinhardt when the proprietor of the shop tried to interfere with Labo's stealing of the turquoise.

This confession frees young Du Boise.

INDUSTRIAL FIRST ON SCENE AT EASTLAND DISASTER.

In less than fifteen minutes after the steamship "Eastland" with its thousands of passengers aboard had tipped over on its side one of the Industrial Moving Picture Co.'s camera men was on the scene taking motion pictures of the event.

Harry Birch of the Industrial camera force followed the fire engine expecting to cover a fire. When he reached the scene it proved to be one of the most horrible catastrophes this country has ever known.

While a heavy rain fell throughout the entire day the picture shows exceptional photography. Every scene is very clear. In portions of it the heavy downpour of the rain can be distinctly seen. The detail of the picture is very sharp considering the conditions which the pictures were taken under.

The Chicago Tribune will release this picture and has offered to donate the proceeds to the relatives of the victims of the disaster.

"THE PURSUING SHADOW," ON LOEW'S CIRCUIT.

"The Pursuing Shadow," the first of Tom Terriss' productions to be released through the Picture Playhouse Film Company, Inc., has been booked by Loew's Circuit. The first showing of the picture in a Loew theater will be at the 59th Street Circle theater on July 30.

Picture Playhouse Film Company report a large demand for this production, as it is a highly artistic feature in every way and shows to a high degree the unusually good acting of Mr. Terriss.

"THE FAIRY FERN SEED" (Thanhouse.)

It has always seemed quite proper to accord extended space to large productions, solely for the reason that their very magnitude warranted it; but it is not often that a one or two reel picture gets more than its proportionate share of space.

However, one of Thanhouse's recent two-reel films has been so favorably received that an additional bit of comment here at this time may not be amiss.

The title of this release was "The Fairy Fern Seed" and



Scene from "The Fairy Fern Seed" (Thanhouse).

it measures up to what has come to be called a standard for short films of the better kind, solely because it does not falter in plot or action. Mrs. Thanhouse wrote the scenario, Carl Gregory looked after the photography, and Jack Harvey directed. Gregory's double exposure work in the second reel is quite unusual and exceedingly well done. This was Harvey's last picture before he joined the Universal's staff and he has left a splendid example of his painstaking work.

A capable cast, headed by Ethel Jewett, does some sincere work that gains in effectiveness as the story progresses. Miss Jewett, by the way, is showing a steady improvement in her interpretations. She seems to enter into the spirit of her parts as a real screen star should.

"JIMMY ON THE JOB" (Beauty).

The trials of an auto salesman when business is dull are set forth in "Jimmy On The Job," the newest American "Beauty" comedy drama to be released August 10.

Of course, these trials literally are surrounded with romantic adventure, thrills and laughs, or there would be no excuse for the story. Neva Gerber and Webster Campbell, famous as the stars in "Beauty" films, play the leads and are ably supported by Lucille Ward and a host of others. Jimmy Vernon, auto salesman, hasn't sold a car in weeks. He is summarily "fired." Then he meets with Mabel who wants Daddy to buy her a



Scene from "Jimmy on the Job" (Beauty).

car. Jimmy, like funny old Abe Kabbille, proceeds to give sample rides. Meanwhile Jasper and his wife, have sold the hay and come to see the city's sights. They fall into the hands of "con" men and are only rescued, together with their bulging wallet, by the prompt arrival of Jimmy and Mabel.

It is a great day for Jim. He sells a car to Mabel and one to Jasper and is promptly reinstated in his job. Then he and Mabel blushing admit that she is to become the Mrs. Jimmy.

"VICTORINE" (Majestic).

Dorothy Gish is presented in a decidedly novel comedy-drama and role in "Victorine," a Majestic two-reel production, featuring Miss Gish. "Victorine" is based upon Julian Street's well known story, "The Goings-On of Victorine." For its production Director Powell hired a circus, sideshow and freaks that all add to the atmosphere which might be in the picture.

Victorine is the performing partner of a knife-thrower in the sideshow. As such she is his animated target. She is in love with the Strong Man. The Angel, who is a "nice boy" who has drifted into the amusement enterprise, worships her. He is clean and manly but Victorine has eyes only for the Strong Man.

The knife-thrower becomes drunk. The Angel forbids her to perform with the wielder of the knives. The Strong Man, however, locks up the Angel and orders the contrary. Victorine stands against the board background to allow, as usual, the knife man to outline her figure with knives thrown from a distance.

The man of knives being intoxicated, loses his skill and the girl barely escapes injury when the Angel who has freed himself interferences. He flings himself before the girl and receives in his body a particularly wild throw which probably would have maimed her. Of course the Angel does not die. Victorine and he find that their attraction is mutual.

Miss Gish is supported by Ralph Lewis as manager of the sideshow; William Hinkley as the Angel; Walter Long as the Strong Man and Mae Gaston as a tight-rope walker.

"WHEN LOVE IS MOCKED" (Selig).

The beauty of a picturesque French village, the trouble a worldly woman can make and proving the greatness of mother-love are all included in "When Love Is Mocked," a Selig Diamond Special in three reels, released Thursday, Aug. 12, in regular service. Written and directed by Geo. O. Nichols, this Selig Diamond Special is pronounced by authorities as being one of the best dramas released in many months.

Almost every scene in this Selig Diamond Special is a perfect and beautiful picture. The interior and exterior scenes are carefully and wisely chosen and the views of the ocean are wonderful.

Anna Luther assumes the character role of a French woman



Scene from "When Love Is Mocked" (Selig).

who comes from Paris to a small fishing village, and wins the love of a young fisherman (portrayed by Eugene Pallette). Lillian Hayward plays the part of the young fisherman's mother, who plots to save her boy from the wiles of the worldly woman, and return him to his sweetheart, Yvonne. The final scenes in this Selig Diamond Special are of a most unusual character, the action being guaranteed to cause surprise to the most blasé audience.

Champion Independent Exchanges

Standard Program Organizer Returns to New York from Western Trip with Contracts to Supply Every Territory Visited.

CONVINCED that individual exchanges allowed to operate without being dictated to by a governing body are in a better position to flourish than offices established throughout the country under managers selected by a parent organization, H. M. Warner, Secretary and Treasurer of the Standard Photoplay Distributors, Inc., returned to New York with contracts to supply the Standard Program to independent exchanges in every territory visited during his two weeks' absence from New York.

"What appeals most strongly to the many film men with whom I discussed the program," said Mr. Warner while commenting upon his trip, "is the fact that the man handling Standard Pictures in every territory must necessarily be a responsible exchange man with his own capital invested in his own enterprise. This makes it incumbent upon him to deal with his patrons so as to give his business permanence by representing his goods exactly as they are and charging for them in accordance with their true value. In other words, he is not a manager drawing a fixed salary from some distant office, which is liable to shift him or discontinue his services at any time and is driving him continually to show immediate returns on the pictures forwarded to him. Upon his present dealings depends his future success as an investor and his reputation as a business man. Under these conditions he must demand productions that meet with the approval of the theater owners and he must charge for them according to their worth and without being controlled by prices fixed at some point where conditions are entirely different from those in his own territory. This compels him to exercise his best judgment in determining the needs of the theaters and causes him to use his best efforts to select subjects that will help him to maintain a well balanced, high-class service."

"THE VAMPIRE" (Metro).

"The Vampire" will be Metro's release for Aug. 9, with Mme. Petrova in the star role. This is an original play by Lee Morrison and is produced by Popular Plays and Players. A sensational scene introduced shows an automobile running wild with three occupants. The car reaches the brink of a precipice and by its own great velocity is plunged over the precipice and falls 300 feet below, turning over in its descent. Two of the occupants are killed, while a third, Jeanne Lafarge—



Scene from "The Vampire" (Metro).

the role impersonated by Mme. Petrova—is seriously injured. Jeanne is taken to a hotel. In her convalescence she meets a married man and falls in love with him. He conceals from her the fact that he is not single and as his only chance of winning her is by marrying her, he does so illegally. The strength of the play comes when Jeanne is awakened to her situation. She decides then to avenge the wrong done her upon all mankind and becomes known as a vampire.

Seeking refuge in Europe, Jeanne meets in Paris a young attaché of the American legation. With two men conspirators she secures from him important state documents. The young man being completely under her control, she is about to effect his ruin, when she finds she has fallen desperately in love with him herself. He is enamored to a fine young woman, but prefers to make Jeanne his wife. He argues with his father, who protests. When the father learns the woman is none other than the one he had married some years before and deserted, he denounces her as an adventuress. Jeanne wrings from him the admission before his son that he had shamefully wronged her. In pity for the boy, when she understands that he could not marry her with her past always before him, she accomplishes the difficult deed of reuniting the two young people, but not without great anguish of heart for herself. In the end Jeanne reforms.

"FATHER LOVE" (Komic).

Fay Tincher and Edward "Komic" Dillon's troupe of comedians turn to satire in "Father Love," a new Komic comedy. Miss Tincher is of course featured.

"Father Love" is laid long in the future when women rule in name as well as in fact. Archibald is an unhappy husband who is neglected by his wife. He is obliged to stay at home and wash the dishes and care for his child, while Frances, his wife, spends her time at the club.

Fay, the chauffeur, pities Archibald's neglected lot and tries



Scene from "Father Love" (Komic).

to induce him to elope. Archibald, however, is faithful to his forgetful wife and refuses. Fay's pity grows deeper and deeper until finally she kidnaps Archibald in the family automobile.

At her club the wife hears of the kidnapping. She rushes to Archibald's rescue. Fay's machine breaks down and Archibald leaps out. Fay follows closely. Rather than allow himself to be kidnapped Archibald leaps into the ocean from a precipice. Frances, the wife, arrives in time to swim out and rescue Archibald. She realizes that he has proved himself a hero, according to the ideals of the time, and she tells him that she will not be so neglectful in the future.

Frank Darien is Archibald, the husband. Chester Withey is a servant of the new type. Olga Grey is Frances, the wife.

"THE CLIMBERS" (Lubin V-L-S-E).

In "The Climbers," the five part Lubin V-L-S-E feature, released August 2, adapted from Clyde Fiske's most celebrated play, in which Miss Gladys Hanson is introduced to the motion picture public. Miss Hanson shows such talent that she will be accepted by the public as one of the best of emotional screen actresses.

"The Climbers" will prove a winner. It is lavishly artistic in interior and exterior settings, and some of the exterior scenes are exceptional.

The final scene, with the beautiful background of white, snow-covered fields, is one of truly artistic foundations and furnishes a fitting finishing touch to a thoroughly artistic play.

Director Barry O'Neill has, throughout the five parts, given



Scene from "The Climbers" (Lubin V-L-S-E).

the public a fine picture, and the detail work is perfect, reflecting much credit to the director, the signal work between the daughter and mother in the scene during the reading of the will being a splendid touch of high society satire. Frenzied finance and disastrous results are vividly pictured in fine acting and beautiful settings.

A SCENE FOR "SEALED VALLEY" TAKEN IN IMPERIAL HOTEL.

One scene for "Sealed Valley," the Metro De Luxe release for next Monday, Aug. 2, was taken inside the Imperial Hotel, New York.

Some slight announcement was made in the local dailies that consent had been given by Willard P. Rockefeller, manager of the hotel, and the result was there were present numerous spectators.

Director Lawrence B. McGill had his men there with the



Scene from "Sealed Valley" (Metro).

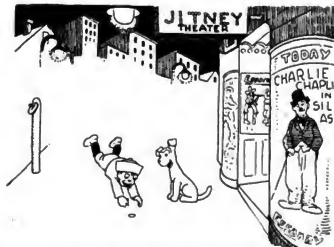
lamps necessary for adequate illumination, the cables being attached to the house electric connections. Considerable time, almost an hour, was consumed in the preparations, with a throng looking on much interested. The placing of the lights, the arrangement of the furniture and the delay occasioned by waiting for a large bunch of American Beauty roses did not pall upon the spectators. They were so engrossed in the proceedings that time passed rapidly to them.

The Red Room of the hotel was selected for the picture and in one corner of the room the scene was staged. Two members of the company only were required for the picture, and the camera man finished his work in the short space of ten minutes.

The spectators were astonished that so much trouble should be taken for a single scene, but Director McGill, who intends that this Metro De Luxe release shall be a worthy one, has stopped at nothing to get just such locations and atmosphere as the play calls for.

"DREAMY DUD SEES CHARLIE CHAPLIN" (Essanay).

This is the funniest of all the "Dreamy Dud" animated cartoons drawn by Wallace A. Carlson and released by Essanay twice a month. It also is an excellent imitation of Charles Chaplin. Dud and Wag, his dog, stand longingly in front of a theater where Chaplin show is going on, but have not the price of admission. But a dime comes rolling Dud's way and he gets it down with one quick tackle. He and Wag then



Dreamy Dud Sees Charlie Chaplin.

march into the show and see Chaplin go through his antics, which keeps them in a roar of laughter. Finally Chaplin is kicked by a mule with such force he is hurled against a church belfry, setting the bell to ringing. Then Dud rubs his eyes and finds his alarm clock is humming and it is time to get up and do the chores.

"THE SECRET ORCHARD," WITH BLANCHE SWEET. Blanche Sweet, who is appearing as a star exclusively in the photoplay productions of the Jesse L. Lasky Feature Play Company, has added to her list of notable characterizations another part, that of Diane in "The Secret Orchard," which is from the play by Channing Pollock, founded on the novel of the same name by Ames and Ezerion Case. It will be released through Paramount Pictures Corporation on Aug. 9.

This is Miss Sweet's fifth appearance in Lasky productions,



Scene from "The Secret Orchard" (Lasky).

the others. In the order of their release through the Paramount Pictures Corporation, being "The Warrens of Virginia," a Lasky-Belasco production; "The Captive," "Stolen Goods," and "The Clue."

As the star in the play Miss Sweet will have the support of an excellent cast, including Miss Cleo Ridgely, who recently was engaged as a permanent member of the Lasky organization; Gertrude Keller, Cynthia Williams, Marjorie Daw, Loyola O'Connor, Edward Mackaye, Carlyle Blackwell, Theodore Roberts and Sydney Deane.

Daughter of one of the stars of the demi-monde, the heroine of "The Secret Orchard" carried from birth a hidden taint of character, the more concealed because of the contrasting sweetness of her nature and the beauty of her personality. From a convent, in which her mother had placed her as a child to escape the pitfalls of the Paris environment, Diane, the daughter, steps into the world ignorant of her hidden weakness. Innocently, she falls victim to the Duke of Cluny, whose wife, unknown to the Duke, subsequently takes the girl into her home. Recognition between the Duke and Diane is further complicated by a love affair between the girl and a young American naval officer. The subsequent stirring scenes are brought to a happy and reasonable conclusion.

CHAPIN, THE STAR OF THE LINCOLN CYCLE.

Some Remarkable and Authentic Anecdotes of His Impersonations of the Martyred President.

BENJAMIN CHAPIN, whose work has been followed by the leading men and women of America for the last fifteen years, is the man who was chosen by the Charter Features Corporation some three years ago to head the cast and lead the directorate staff.

Of Chapin it has been said by Major J. H. Pond, that his characterization has the quintessence of Rip Van Winkle and the dignity of Hamlet. James Hunsaker, perhaps the most noted critic on the stage and of art in the world today, has said that Chapin's Lincoln is a positive evolution of the great dead. "It is a remarkable assumption," says Mr. Hunsaker, "of an almost impossible character, dramatically speaking."

The story is told of Mark Twain the beloved humorist, that some years before his death he was in company with Gen. Porter, the former Ambassador of France and a close friend of Mr. Lincoln's, while in the party also were Wm. D. Howells, the novelist, August Belmont, Robert Collier of Collier's Weekly and Clarence J. Mackay. The suggestion was made that the party go to see Chapin's Lincoln, which was then being shown at the Liberty theater, New York. All were willing but Mark Twain, who declared he did not want some young "huck" with fake costume and make-up to muss up his own mental picture of Lincoln. After the performance, however, Mark Twain asked to be taken behind the scene that he might meet Mr. Chapin and shake off the illusion which had taken him as a story. "I am very glad to meet you, Mr. President," he said. "You haven't changed much in all these years. You know, I think I know Lincoln better than before. I feel as though I spent an evening with him at the White House." Your Lincoln is a miracle. The President, himself, had been as much impressed by this almost uncanny re-vitalization of the

President as Mark Twain. Gen. O. Howard once said, "I knew and loved Lincoln as my friend and commander, and when I saw Mr. Chapin's wonderful portrayal I was greatly pleased and deeply impressed by the reality."

Gen. Grant was once asked for a criticism from Mr. Chapin and his response was, "I have one criticism to make and that is your portrayal is not long enough."

Chapin's Lincoln is almost uncanny to behold. And yet, he does not picture the President with soba alone. He has given to him all of the general humor that belongs to him in his own life. That sadly whimsical smile plays about Chapin's features as it did on Lincoln's face. The long gaunt body, the beautiful ugly features stand out in life from the pages of history. And young America and old America can behold its hero once more.

"THE PATRIOT" (Vitagraph).

"The Patriot," William J. Hurlburt's interesting story, which is being produced by the Vitagraph Company, under the direction of Theodore Marston, will employ scenes that go back to the time of early American history when the men wore heavier hats, swallowtail coats and tight-fitting trousers and the women crimolines, contrasting the coon skin caps and fringed coats of the pioneers, who blazed a hard-fought trail through the wilderness. A series of big scenes will take place in a log cabin, made to represent, as near as possible, one of the more pretentious cabins of the first settlers. A small army of men have been at work for the past two days erecting a typical log cabin in the Vitagraph Studio yard and its completion marked one of the most realistic bits of early nineteenth century architecture possible to imagine. The huge stoves and fireplaces, extending from floor to roof with its immense fire of blazing logs, chairs and tables with the natural bark of the wood from which they were fashioned and the variety of animal skins always a useful and decorative part of a pioneer's cabin furnishings, were distributed profusely over the walls and floors.

What is perhaps the best balanced cast yet seen in a Vitagraph Feature includes Charles Richmond, Joseph Kilgour, Charles Kent, Arline Preilly, Rose Topley and Bobby Connelly. "The Patriot" when completed will be released as a Blue Ribbon Feature in six parts.

ARNOLD DALY TO MAKE PICTURES FOR PATHE.

Pathe has just made with Arnold Daly a contract of unusual interest, arranging for a series of pictures to be known as the "Arnold Daly Series." This series of pictures, which Mr. Daly McIntyre will be pictured, and Mr. Daly will create a detective new to the screen and one which is expected will be as famous as the great actor's "Craig Kennedy." The new character is to be known as "Ashton Kirk, Investigator." He will be carried through a series of pictures, each picture complete in itself, and each to make a four-part feature.

Mr. Daly has assembled for his cast a number of well known players. Sheldon Lewis, late "The Clutching Hand" in "The Republic," and a most extraordinary work in the fourteenth episode is still remembered, is one of them. Louise Rutter, recently leading lady with William Gillette, will have the feminine lead. William Harrigan, son of Edward J. Harrigan, and just returned from a two years' visit to Australia; "The Girl," who has been in a number of "Daly" pictures, productions, and Martin Sabine, leading man with John Drew and Maude Adams, are the others of this well balanced cast.

Mr. Daly is acknowledged to be one of the cleverest and most widely known men upon the stage. Through his work in "The Exploits of Elaine" he became a household word all over the United States. The Pathe pictures under his name should prove to be exceedingly popular.

STELLAR CAST TO BE SEEN IN "EVIDENCE."

For the production of "Evidence" into a motion picture drama, Edwin August, the director, has picked a cast which would assure the success of the most mediocre of plots. "Evidence," however, as it has been dramatized, for the screen, is full of tense situations and a number of other features, by a company of such splendid artists as Lillian Tucker, Halder Wright, Florence Bennett, Richard Buhler, Richard Temple, Lionel Pine and Little Maurice Stewart it will without doubt be a most extraordinary production. Mr. August will play the role of Lord Willmoure, while Miss Tucker will interpret the role of his wife, the Lady Luce.

"Evidence," which was one of the popular Shubert productions at the Lyric theater, New York, during the past season, is being staged at the Kine-macolor studios in Flushing, and is being produced by the E. Ray Comstock Film Corporation. It will be released through the World Film Corporation.

THE D. D. SCREEN PAINT.

A preparation of interest to moving picture men is the D-D screen paint, which makes an absolutely opaque white screen, being stated at the Kine-macolor studios in Flushing, and brings up the high lights and produces a sharp definition of the picture projected. It has been used at Keith's, Lamberts, Stanley's, Riverside, Airframe, Famous Players, and many other places with entire satisfaction. It will cover mirror and aluminum screens.

Practical movie men know that it is important to have a good screen as well as a good projecting machine. The D-D screen paint not only gives a clean screen, but saves amperage, does not turn yellow, peel or crack. Inquiries can be sent to the D-D Screen Paint Co. at 55 West 23d street, New York.

"CORAL" (Universal).

Marie Walcamp appears in new guise in "Coral," a Universal photoplay produced by Henry McRae from the scenario by Olga P. Clark. Although Miss Walcamp was known to possess much skill with the brush and crayon it was not even suspected until Mr. McRae began the production of "Coral," that she had no little talent as a sculptress.

In the photoplay Miss Walcamp is cast as a little fisher maiden who was cast up by the sea with her mother after a



Scene from "Coral" (Universal).

shipwreck. She is adopted by an old fisherman and while playing on the sands shows her inherited talent as an artist by moulding figures in the wet sand. In these scenes Miss Walcamp actually moulds the figures herewith depicted. The statue represents her mother, who was drowned, and herself as a babe.

A New York millionaire becomes interested in the little wail from the sea, gives her an art education and after many complications and exciting adventures "Coral" and her benefactor are married. Through an old fashioned locket Coral learns that her father is the president of the art school at which she has been studying and an affecting reunion of father and daughter takes place as the last scene of the play fades out.

The play was suggested by Miss Walcamp to Director McRae while both were watching a sand sculptor on the beach at Coronado Beach. Miss Walcamp remarked that she thought she could do better modeling herself and after she had amazed the "professional" sand sculptor by her skill Director McRae asked Miss Clark, the third member of the party, to write a scenario around Miss Walcamp's talent. Work on the film began next day.

"SALVATION NELL" (California).

The California Motion Picture Corporation has just completed an elaborate adaptation from Edward Sheldon's "Salvation Nell," which is scheduled for early release throughout the country. The picture, according to reports emanating from San Francisco where the production has already been given a private projection for those most prominently identified with the trade on the Pacific Coast is a masterpiece in both story and direction.

Greater attention, say those who have seen the picture, could scarcely be given details than that accorded "Salvation Nell" by the producing company. An instance of the care taken in this respect is found in the Salvation Army scenes which, in setting, costume and general action, have been perfected through advice from the highest officials in the Salvation Army. No less care has been taken in the tenement scenes, both interior and exterior, which contribute largely to the production.

A feature of the picture which is causing favorable comment, because of its dramatic aptness, is the injection into the story of a number of scenes from fashionable Broadway cafes as a contrast to the squalor of the tenements.

Beatriz Michelena, who plays the part of Nell, has never had a role in pictures so well adapted to her versatile dramatic art. The intense situations of the play have given her an opportunity that has never before been hers since she first began to act for the screen. In arranging with Edward Sheldon for the picture rights to "Salvation Nell," it was specified that Miss Michelena, whose work Mr. Sheldon greatly admired, should take the title role.

FEASTER MACHINE CREATES INTEREST.

The Feaster re-wind machine of Byron Chandler, Inc. was one of the exhibits that created considerable interest at the San Francisco Convention. As a direct result of this exhibit, the first installation of the device on the Pacific coast will be in the Lasky studios at Hollywood, Cal.

COURTLEIGH IN FIRST EQUITABLE RELEASE.

Although Walter McNamara, the well known author and producer of "Traffic in Souls" and "Ireland a Nation," as has been announced, is producing a special five-reel feature picture, "Human Cargoes," for the Equitable Motion Pictures Company, "Life's Crucible" is the first of the weekly offerings of the new company which will be released through the World Film Corporation. The later five-reel picture is being staged under the direction of Isadore Bernstein, the recent director general of the Universal City, who has become identified with the Equitable in the same capacity in which he served the former company. The scenario was written by Marc Edmund Jones, the well known photoplaywright, who is coming to the Equitable as scenario editor, and its vivid portrayal of the regeneration of a renegade, with its underlying principles of natural science, will make "Life's Crucible" a drama of powerful interest to theatergoers of all classes. William Courtleigh, the popular star recently returned from a successful season with "The Song Bird" in Chicago, is being started in this offering. Clara Whipple, George Soule Spencer and Roy Appleton, who will form the nucleus of the Equitable Stock Company, and Miss Tulo Lea and Miss Besie Sankey are supporting Mr. Courtleigh.

John Ince, who has left Latin to join the Equitable forces, will arrive in Hushing next week to begin the production of a drama entitled "The Cowardly Way."

"THE TIDES OF TIME" (Knickerbocker).

Knickerbocker Star Features present what is termed the most novel release of its month in "The Tides of Time," Mary Nash, the versatile Broadway star, is featured with a strong support in Harlow M. Green, who has just closed a long and successful Edison engagement. Joseph Levering is the producer and Charles J. Harris, author.

"Tides of Time" has a very general appeal, reaching not only those inclined to literature and art, but has a very strong popular appeal. It is founded on Poe's "The Conqueror



Scene from "The Tides of Time" (Knickerbocker).

Worm" and Shakespeare's "Seven Ages," both of which are used to enforce the dramatic elements of a modern drama.

Flattered by success and mastered by greed, Edmund Starke forgets the demands of the poor and needy, while Mary Martin, the laborer's "Mother" takes up the appeal of the unfortunate. Edmund Starke, enraged over threats of a labor committee, will not yield. "Mother" Martin tries to soften the old man, as a last resort, hands him the poem of Poe, "The Conqueror Worm," bidding him reflect on the part he is playing in the "Tragedy, Man." With a frenzied mind, thinking of the present events and the sentiments of the poem, he sees the incoming of the seven tides of life, and finally views the end of good and ill.

BELL MAKES ARRANGEMENTS FOR "PROHIBITION."

The three states of Indiana, Iowa and Wisconsin have been secured by the W. H. Bell Feature Film Corporation for "Prohibition," the picture that is causing widespread comment in trade circles throughout the country.

The Bell Company announces that they will handle this production in the three states as above indicated along their usual high class lines, inaugurated and carried on in connection with "The Conqueror," which they have thoroughly exploited in the Illinois field.

"Prohibition" is a six reel photo drama production of more than ordinary merit, and in addition to serving its mission as a powerful moral story it also carries an intensely interesting plot throughout.

Why Not Comedies?

V-L-S-E Thinks That Exhibitors Are Overlooking an Important Point.

CUSTOM and habit are blinding obstacles in the path of progress, and the men who make great successes are those who view these retarding forces with eyes protected by sound business reasoning.

Many exhibitors, through some mysterious form of psychological calculation, have persuaded themselves that the only class of feature that can be successfully offered as the main attraction must be the so-called "dramatic" subjects, overlooking, apparently, that the public spends money for laughter as well as tears. They say that comedies will not draw as well as dramatic subjects, yet there is nothing tangible on which to base their theory.

In this connection it is interesting to note that the four pioneer manufacturing companies (the Vitaphone, Lubin, Selig and Essanay), in producing features for the V-L-S-E Programme have included in their offerings a number of big comedies. These companies, since their inception have kept in touch with the public fancy, and the fact that they have produced big comedies may be accepted as proof that there is a public demand for multiple-reel comedies.

Broadway, New York, is the barometer of all things theatrical, and it is worthy of note that recent theatrical history bears out the judgment of the Big Four. During the past two theatrical seasons, four gigantic successes stand as phenomenal box office attractions, and these four successes are comedies, namely, "Potash and Perlmutter," "It Pays to Advertise," "Twin Beds" and "Chin Chin."

"Potash and Perlmutter" ran for fifty-two continuous weeks, a record for theatrical offering in recent years. In addition to the New York engagement, four companies were continuously on the road, and for the season about to open it is reported that the number of companies will be increased.

"It Pays to Advertise" has now played forty-eight weeks, and is still running, and the producers are out to exceed the "Potash and Perlmutter" record.

"Twin Beds" has now played for fifty weeks, and is still running.

"Chin Chin" played thirty-nine weeks, closing only for the hot weather, and will open again in August to continue its New York run.

If the public will patronize a comedy on the speaking stage, there is no apparent reason why they will not be attracted by a comedy on the screen.

SENSATION IN "A WOMAN OF THE WORLD."

With a crowd of several thousand people and a couple of hundred automobiles, Riverside drive last Saturday experienced a sensation such as it has seldom witnessed before.

The occasion was the production of a high-powered Lozier automobile by the Terriss Feature Film Company. The scene caused a great amount of curiosity among the residents and tourists of the Drive, as it was during the busy hours of Saturday afternoon, and many have been the inquiries since as to "what was the cause of the horrible accident," and "how many lives were lost."

The scene from the picture was taken from the successful English play, "A Woman of the World," which Mr. Tom Terriss has been producing for his company.

TWO FORTHCOMING BIOGRAPHS.

"Serge Panine," crowned by the French Academy as a story which reveals the most intimate study of human nature, is announced for early release as a two-reel Biograph.

The author is Georges Ohnet, a famous man of letters, who was so strongly opposed to the so-called "realistic" novel that he wrote a dozen masterpieces to prove his case. Perhaps the most popular of his works in this country is "The Iron Master," which had a phenomenal run on its first stage production. "The Iron Master," it will be recalled, was released as a two-reel Biograph some months ago.

Another of Ohnet's works, and one of his latest, is soon to be released as a three-reel Biograph in the series including "Jane Eyre," "Under Two Flags," etc. The title is significant—"The Soul of Pierre." Many critics believe that for dramatic power, arising out of human relations such as are commonly experienced, "The Soul of Pierre" surpasses even "The Iron Master" and "Serge Panine."

Notes of the Trade

A MIRRORED screen was shipped last week to the Post Exchange, Camp Otis, Los Cascares, Panama Canal Zone, for use by Uncle Sam's boys. The Genter Co. have several Mirrored screens in use in both the army and navy.

George Fisher, the young leading man of the N. Y. M. P. Co., has the part of a young Northern officer in "The Tide of Fortune," a Kay-Bee Civil War story, released on July 16th.

Edwin Clifford, the theatrical manager of Chicago, Ill., returned recently from a business trip to St. Louis. He says people are unable to gain admittance to the St. Louis theaters showing the Selig Red Seal play, "The Rosary."

As soon as the K. & R. Film Company's bookings for "Silver Threads Among the Gold" over the Poli circuit are filled the feature photo play goes to Washington, D. C.

S. M. Goldman has taken charge of the sales department of the Feaster Film Feed Company, manufacturers of the Feaster no-rewind machine.

Harry Benham and Grace De Carlton, the last mentioned player a recent addition to the Thanhouser studios, furnish the emotional fireworks in "His Two Patients," a two-reel drama.

"The Falls of Bar-K Ranch," the two-part "Flying A" drama, will be released Monday, August 9th.

The next Clara Kimball Young feature will be based on the novel, "The Heart of the Blue Ridge." This is a story that deals with moonshiners in the mountains of North Carolina. There is blending of comedy and drama in the book that will afford Miss Young an opportunity to prove to her admirers that she has not forgotten how to act.

Mignon Anderson, of the Thanhouser studios, furnishes a delightful characterization of a newspaper reporter in "Dot on the Dayline Boat," a recent release in the Mutual Program. Arthur Bauer plays the part of a rich and much maligned old man, whom she wheedles the much sought from in unique fashion.

Frank Crane is starting work on his next feature which will be the long promised Lew Fields picture, "All Aboard," which will serve to re-introduce the famous comedian, who caused so much hearty laughter in "Old Dutch."

Mignon Anderson as a star newspaper reporter helps Morris Foster out of a tight hole in "Dot on the Day Line Boat," a Falstaff production.

Harry Benham and Grace DeCarlton furnish the emotional fireworks for "His Two Patients."

"The Mystery of the Tapestry Room" is the title of a three reel detective story from the pen of George E. Hall which Murdock MacQuarrie is this week staging at the Universal City studios. Mr. MacQuarrie, Marjorie Beardsley, Kingsley Benedict, Frank MacQuarrie, Frank Newberg and Bob Chandler appear in the leading roles.

George Raipa has won international fame as an actor, and his playing in "The Yellow Jacket," brought him an offer to appear in Russia, when that very artistic play was presented in Moscow. Because of the conditions, Mr. Raipa is back in his native land, and will be seen in support of Alice Brady in "The Renegade."

Hustling E. H. Montagu, agent for the Selig Polyscope Company, in the British Isles, sends word from his new office, 93-95 Wardour street, London, to the effect that Kathryn Williams, Bessie Epton and Tom Mix are among the most popular motion picture stars known in merrie England. This fact was made known as the result of post card canvasses conducted in the "Mother Country."

With Sydney Ayres and Doris Pawn playing the leading roles, Carl M. LeViness is this week working on the production of a two reel drama entitled "The Younger Brother." The story is a good one and is expected to make an exceptionally presentable offering.

Buckley Starkey has been cast in a strong photoplay called "The Cotton King," which is now in the process of the making at the World Film studio at Fort Lee. Oscar Eagle has the direction of the picture; George Mix plays the title role.

Jacques Jaccard, director of the Kerrigan-Victor company at present working in the Universal studio at Lake Tahoe, is busy with the production of a two reel story featuring J. Warren Kerrigan. The story comes from the pen of Mr. Jaccard and has been entitled "A Night in the Pines." Hazel Buckham, Helen Leslie, Norbert Miles, Buck Connors and May Talbot comprise the remainder of the cast.

A blind girl telegrapher's devotion to duty is the theme of "A Message Through Flames," a Thanhouser drama released in the Mutual program July 25. Mignon Anderson, Carey L. Hastings and Bert Delancy are in the cast.

Maurice Tourneur is producing "The Ivory Snuff Box" for the World Film Corporation. The new play is being staged at the Peerless studio at Fort Lee with Holbrook Blinn in the leading role.

Joseph DeGrasse and his company of Rex players have just completed a two reel production entitled "Mountain Justice," from the pen of Julius Grinnel Furthman. Arthur Shirley, Lon Chaney, and Grace Thompson play the leading roles.

Mr. and Mrs. Carter De Haven are hard at work in Universal City in a four-reel feature comedy to be known as "At Watt College." William C. Dowling is directing the picture which was written by L. V. Jefferson, of the Universal western scenario department, especially for the De Haven duo.

W. Carey Wonderly, the magazine writer, is the author of "The Lie," a one-reel Romance drama, which marks the initial appearance on the screen of Adoni Fovlier, the French actress. Ray Myers had charge of the production. William Hickley, Joseph Singleton and Betty Marsh are members of the cast.

Director Norval McGregor and Hobart Bosworth and his company have virtually completed the film adaptation of Augustus Thomas' drama of the West, "Colorado." The scenario of the feature production was prepared by Harvey Gates, of the Universal's West Coast scenario department.

Gordon MacGregor is the latest photoplayer to join MINA Films at their Los Angeles studios. He makes his first appearance with this brand in "On the Job," a one reel comedy to be released July 22.

Having completed "The Gopher," the William Worthington company is at present busy with the production of another two reeler by the same author, Harvey Gates, entitled "The Last Reasoning." It deals with a modern man and the spirit of fairness which prompts him to play the game squarely to the end regardless of the opinion and infidelity of others.

Harry Mestayer, the well known star, has started work as the lead in the feature production, "I Didn't Raise My Boy to be a Soldier," to be released by the Selig Polyscope Company. Gilson Willesta, photoplay author, wrote the film story.

Several scenes in Essanay's six act photoplay "The Blindness of Virtue," were taken in London, in order to make the drama as realistic as possible. The play, by Cosmo Hamilton, has an English setting. The majority of the scenes, it was found, could be duplicated in this country, but there were others showing London streets which it was impossible to get except on the spot. George K. Spoor, president of Essanay ordered these scenes taken at the exact places represented in the play. This great moral photoplay which features Edna Mayo and Bryant Washburn is released through the V-L-S-E Inc.

John Thorn has recently made his appearance in photoplays with the Essanay company. He was well known on the stage in "The Little Shepherd of Hills" and "Maggie's Paper" and other plays in which he took prominent parts. His first photoplay was "The White Sister," in which Viola Allen is featured.

Riley Chamberlin, the Falstaff comedian carries a dandy plot through by his good work in "P. Henry's Crime and Mine." He plays a much hen-pecked person who suddenly gets sand in his spine and begins a table turning process that's full of situations for his clever work.

Director Francis Powers' "Billie" West, Frank Bennett, Lucille Younke, George Herranger and Olive Adair are at work at the Reliance-Majestic studios on "The Bride of the Sea."

Mr. William Winter, the famous dramatic critic, calls Mr. Tyrone Power the successor to Booth and Barrett. Mr. Power is now enacting leading roles in Selig Polyscope Company's feature pictureplays. He is working at the Los Angeles studios. In the past Mr. Power has supported Sir Henry Irving and Ellen Terry, Mrs. Fiske, Mrs. Leslie Carter, William Faversham and others.

Director Capellani's new picture, "The Impostor," will show the George Washington stopping place at Fort Lee. The house stands just as it was in the Revolutionary period. It has been neglected by the Fort Lee community, but Director Capellani

has seen the value of placing it before the American people, and in "The Impostor" audiences will have their first view of this place, which is famous in American history.

Bryant Washburn and Miss Ruth Stonehouse enact a thrilling fire scene in the Essanay photoplay "The Call of Yesterday." In order to get the proper effects a house was burned to the ground.

Picture Theaters Projected.

BISBEE, ARIZ.—R. T. Lockie has disposed of his interest in the Orpheum theater to W. D. Evans.

CHICAGO, ILL.—The Lyric theater will hereafter be operated by E. S. Thompson.

CORNING, CAL.—A. T. Case has leased the opera house here and will devote it to the exhibition of high-grade moving pictures.

FRESNO, CAL.—The Wigwam theater has been taken over by K. M. Cashlin, who is planning to make extensive improvements to the house.

LINDSAY, CAL.—The Lindsay theater has been taken over by R. J. Collins.

OAKLAND, CAL.—The moving picture theater of Jeperson & Dippo is to be redecorated and a gallery added at a cost of \$5,000.

SAN FRANCISCO, CAL.—Extensive improvements will be made to the American theater, located on upper Market street. The seating capacity will be increased several hundred.

NEW HAVEN, CONN.—Joseph Sussman has opened a new moving picture theater at the corner of East Chapel and Ferry streets. The house has seating capacity for about 600 persons and has been named the Taft.

CHICAGO, ILL.—Ascher Brothers have let the contract for the construction of a one and two-story moving picture theater and store building.

WACKEGAN, ILL.—W. A. Spon, 4455 Sheridan road, will erect a one-story moving picture theater, 59 by 125 feet, with seating capacity for 1,000 persons, and cost \$35,000.

INDIANAPOLIS, IND.—A new aldrome has been completed at Fletcher and State avenues by Frank Green.

JAMESTOWN, IND.—Herbert Moore is erecting a new aldrome.

MICHIGAN CITY, IND.—R. W. Bennett and Bruce Hunter have purchased the Twentieth Century theater. Improvements will be made by the new owners.

MILLIKAN, IND.—Guy Kinman and Earl G. Thompson have opened a new aldrome.

UNION CITY, IND.—Edward Fouts, who conducts the Star theater, has added fifty new chairs to the seating capacity.

ST. JOHNS, MICH.—Odd Fellows are having plans prepared for a 2 1/2-story theater and lodge building, 60 by 100 feet. F. E. Bloomer is chairman of the building committee.

WYANDOTTE, MICH.—Lincoln Theater Company is planning to erect a two-story moving picture theater, 36 by 160 feet.

ST. JOSEPH, MO.—Toole Estate will expend about \$15,000 in remodeling their two-story moving picture theater. Leasee, Electric Theater Co.

TRENTON, N. J.—Hildinger & Lamont will erect a two-story moving picture theater, 50 by 125 feet, to cost \$20,000.

NEW YORK, N. Y.—Bear Realty Co., T. Strauch, president, 1314 Clay avenue, will expend \$4,000 in making alterations to their moving picture theater.

NEW YORK, N. Y.—Hyman Vogel, 657 Eighth avenue, will convert a store and apartment building into a moving picture theater. The alterations will cost about \$15,000.

OKLAHOMA CITY, OKLA.—Leonard H. Bailey, 204 Colcord building, is preparing plans for a three-story theater building, 50 by 150 feet, to cost \$45,000.

PITTSBURGH, PA.—Charles Freeman will erect a one-story moving picture theater, 60 by 120 feet, to cost \$15,000. The house will have seating capacity for 900 persons.

MANAGERS AND OPERATORS

Kindly note that the Richardson Handbook is completely out of print. Please send no more orders or remittances. The author is now at work on a new and revised edition, which will be still larger and better. Announcement of publication date will appear in due course.

MOVING PICTURE WORLD

17 Madison Avenue, New York

Canada Wants War Films

Pictures of Real and Officially Vouched for Events, Troops, Fighting and War's Devastation Eagerly Watched by Audiences in Ontario—Stories of Battles Long Ago Also Liked—Films Showing Canadian Troops Especially Desired.

By Carl J. Ketchum, Ottawa Correspondent of Moving Picture World.

WAR pictures are demanded in Canada. Not only views of soldiers of the fighting nations on their way to the firing line and scene of devastated towns and villages in Belgium and France are welcomed by managers, as everything in this line is, when accompanied by the official stamp of genuineness, but stories about men in war and soldiers are involved. Some splendid pictures have already been turned out by American film concerns, proving great attractions wherever shown. But, of course, nothing depicting the German in any light, will be passed by the censors.

Success has evidently attended the efforts of several of the big American companies in the matter of obtaining officially endorsed pictures of some of the actual fighting, but managers here are reluctant about taking anything without the stamp of the authorities in England and France, and insist on waiting for the real war pictures. In the meantime, however, Canadian troops will not be flashed on the screen without good audiences and pictures of British, French and other Allied troops in camp or on the march are filling up the picture houses.

Stories touching on war and in which the leading characters are in uniform are what managers are asking for. Scores of pictures have been shown here during the past few months of stories of the time of the American Revolution, and have taken exceptionally well.

"LEGITS" CLOSING UP.

In Ottawa, as well as in many other leading Canadian cities, the legitimate theaters are closing their doors. The picture show literally predominates for the moment. Whether it is only a result of the war and the general financial stringency prevailing, the future will have to decide, but just now the public seems to be satisfied with the class of entertainment provided at the moving picture houses.

Every legitimate house in the Capital is now dark. The Dominion, running stock, has been the last to close. The farewell bill last week. The Russell theater and others have been in darkness for months, with the exception of a few occasions, for patriotic concerts and it is not probable that any attempt will be made on the part of proprietors to do any business until after the war, anyway.

Four or five new picture houses are going up in Ottawa at the present time and managers are all well satisfied with the way everything is going. The conditions in Ottawa are quite the same as have been reported from other parts of the Dominion.

NEW BROCK MANAGEMENT.

The management of the Brock theaters in Ottawa, including the Family, Imperial and Francine, the three largest houses in the city, is now in the hands of Mr. Errol Elling, formerly of New York, and for some years associated with American stock concerns. Mr. Elling is well known in Ottawa, having secured the rights to the Roma Roadie Stock productions here for more than a year. The management of the Brock theaters in this city is his first venture into the moving picture business and he finds it very interesting work. The success with which he has thus far met should be very encouraging to him.

THE WEEK IN OTTAWA.

Seventy tenders all told were received by Mr. Ken McKay, city engineer, of the new Regent theater, now under construction, when the date closed this week for receipt of prices on the work. The tender will be the largest in Ottawa, and the property will be located in the neighborhood of \$250,000.

Henry R. Brock, general manager of the Brock theaters, was in Ottawa this week, accompanied by Mr. W. Michaels of Buffalo, N. Y. Mr. Brock was very favorably impressed with conditions locally, and after a few days' visit left the city with Mr. Harry Brouse, a local member of his company, for a tour of inspection of his chain of theaters.

Mr. George Rolksky, representing the Mutual Film Corporation, was in town this week, staying at the Chateau Laurier. He is the owner of the well-known "Big Diamond from the Sky." With him was Mr. Paul Disler of Montreal.

INDIANA SUNDAY SHOWS MAY BE OPPOSED.

Special to Moving Picture World from Indiana Trade News Service.

THIS is a movement on foot in Anderson, Ind., among the ministers and their supporters to prosecute the exhibitors there for Sunday opening. Prosecutor Brooks has refused to file affidavits against the exhibitors for violating the law. All the houses were open last Sunday from 1:20 to 6 p. m., no night shows in competition with the churches being held.

James Alcorn, Greensburg, Ind., saw the city council first, and explained his purpose with their permission to run two of his houses, one an auditorium, on Sunday. The city council interposed no objection and the shows were duly held. Alcorn said the city council would be in no conflict with church hours, and he kept his word, running only in the afternoon. The Church League, hastily organized, promises trouble.

AMATEUR CHAPLINS ARE FUN MAKERS.

Imitations of Charlie Chaplin are in order in the Hoosier house. The Grand at Kokomo started it and the English at Indianapolis gave it impetus. Now on amateur nights a prize for the best imitation is bidding fair to become common, and in either event the amateurs furnish a lot of fun. Black tooth-brush mustaches, decrepit derby hats and spineless bamboo canes are in demand. Lee Miller, at the English, Indianapolis, said, after his experience, "If you want to start something put on a Chaplin amateur night." Incidentally Chaplin nights pull well at the box office, as the two pioneers in the Indiana movement have found, and the real Chaplin is enjoyed all the more.

OTHER INDIANA FLICKERS.

Phil Worthen, operator at the Star, has changed to the Orpheum, Hartford City, Ind.

After being closed for remodeling several days, the Lincoln theater, Valparaiso, has reopened.

Now the Indiana small towns who want to put on free shows on the public square to attract crowds are being accommodated by a traveling equipment of four reels. The merchants bear the expense.

More than 100 babies were entered in the little Hour theater baby contest at Upland, Ind.

Jacob Cronbach has started a picture show at Shoshone Park.

The Old Fellows of Clarksburg, Ind., have started a show.

Dart Leming is building a new theater in Topeka, Ind.

The Lyric, Connersville, is closed ten days for improvements. The understated ten new improvements will be put in and a number of other features added. A new ventilating system is to be put in and new decorations.

The name of the new house being built at New Richmond, Ind.,

Tired of promises, the Vevay, Ind., peo-

ple are threatening to start a stock company to finance a picture theater. In M. Switow and James H. Button of Louisville and Louis Zoller of Chicago have taken a twenty-year lease on the Majestic, Evansville, and will make a vaudeville picture house out of it. Improvements amounting to \$20,000 are announced.

Wilber Fiske has taken hold of the Irving theater at Wintery, Ind., and will open with pictures.

The superior court at Ft. Wayne has ordered the Minut theater to quit. About \$300 due employees in wages will be paid in full.

Herman J. Arnold and Herman Becker have bought the Lyric, Vincennes, from Lawrence O'Donnell. Mr. O'Donnell has business interests for his father which will force him to leave Vincennes. Mr. Arnold was manager of the Lyric for several years, and prior to that managed several of Menlo E. Moore's theatrical companies.

B. Herman Ridder of the New York Staats Zeitung lectured at the Lyceum, Indianapolis, in connection with a showing of German war pictures.

The Orpheum at Ellettsville, Ind., is giving souvenirs at all matinees through the summer months.

M. I. Wohl filmed the Liberty Bell day celebration at Wintery, Ind.

The Tell City, Ind., opera house will be opened as a picture show after the revival services now being held are ended.

E. P. Fuller of Richfield, Ind., father of C. P. Fuller, original owner of the Angela, will hereafter manage the Angela.

The Majestic, Cannelton, Ind., opened again Saturday night after being closed for a few weeks. W. C. Conway is the new manager.

V. S. Ralston contemplates opening a show in New Corydon, Ind.

Miranda McCabe, Logansport, Ind., has been declared insane. She is director and queen of the movies, whatever that is.

Ballard & Sons new airframe, Whiteland, Ind., opened to a good crowd, the tent walls being taken down to accommodate the show.

The Majestic, Spencer, Ind., gave away copies of the Photoplay Magazine as souvenirs at a recent exhibition.

The Indiana Daily Times-Beehan contest to name five lucky women to take parts in a special scenario, "The Market Price of Love," has been closed and the winners are Thelma Haugh, Hazel Hinchman, Fay Jones, Elsie Mohr and Anna B. Jones. The photoplay was written by W. W. Farmer of Anderson, Ind., also in a contest.

The Duplex Moving Picture Machine Company, Indianapolis, has incorporated with a capital stock of \$25,000, announcing a purpose to manufacture and sell moving picture machines. H. E. Petty, J. McFarland, E. J. Davis are directors.

W. R. Wilson, running an airframe at North Vernon, Ind., is now using the Universal program.

George Killen, owner of the Crystal, Ft. Wayne, is also using the Universal.

The Flying Eagle Film Corporation, Indianapolis, capital \$10,000, has been organized, according to announcement, to manufacture and produce photo plays. The directors are George J. Sailer, P. G. Cody and V. E. Burris. Several actors and actresses have been engaged and the first feature, "The Country Boy's Triumph" by Vime Burris, a director, is to be produced without delay.

JACKSONVILLE NEWS LETTER.

By J. Melvin Andrews, Jacksonville, Correspondent of Moving Picture World.

THE Republic theater, which a short time ago changed its policy from feature pictures at ten cents to second-run licensed at five, has again changed its program to the United Service and will continue to run at five cents. Mr. Harner, who has been resting up since breaking his arm the first day after taking over the Republic, is now able to be out and has installed an electric piano in the parlor of this house, which seems to help some.

The Prince theater, J. H. Whitney, man-

acter, starts next week with Universal service. This house has for the past year been running Paramount service to a very good advantage, but had to return to the Universal, on account of the New Arcade, which belongs to the same firm, opening with Paramount and feature pictures.

The Imperial now has three feature days of each week which are beginning to get results. "The Goddess" in connection with the Kalem Broadway Favorites on Monday and the Blue Ribbon V-L-S. Thursday and Friday. "The White Sister," the last of the Blue Ribbon series, played to wonderful business this week. The singing attractions at this house are always up to the standard and are good drawing cards.

The Keystone Charles Chaplin pictures and the free round trip ticket plan under the management of Mr. W. L. Whithead has certainly put the Grand back on the map in the last few weeks, which verifies the old statement, "give them what they want and they will come."

Carl C. Smith, formerly manager of the Republic theater here, but who is now with the Southern Film Corporation, has returned from a tour of the state and reports things in a deplorable condition. Mr. Smith advises that the combination of his neighbor and the excessive prices being here having through the South for the past few weeks is responsible. Mr. Smith will be in the city for a few days, then will make an extended trip through Georgia.

The Pastime, which closed its doors a few weeks ago, will open again soon under new management with pictures and musical tab shows.

The New Arcade theater will open its doors informally Monday at 2 o'clock, invitations to the public have been extended. The program will be served, with music by the eight-piece orchestra.

The Jacksonville Chamber of Commerce has now in preparation plans whereby they will extend invitations and induce exhibitors to come to Jacksonville for the coming season.

Free musical concerts and moving pictures in the local parks are becoming quite popular. Ladies and children, thousands turning out twice a week.

Harry Milarde of the local Kalem studio has completed his first picture entitled "The Artist." This is Mr. Milarde's first picture since being promoted to managing director of the local studio, and from all reports "The Artist" will be up to the standard in all respects. Mr. Milarde has many friends in Jacksonville who are interested in his work and will be glad to know that he is successful as a director.

KANSAS CITY ITEMS.

The Kansas City Board of Health have purchased an educational film which the following exhibitors have agreed to show, dealing with the care necessary to insure pure milk: Broadmore, Broadway, Benton, Gilham, Ellsworth, Tamar, Emerald, Bonaventure, Colonial.

William A. Andiaur recently bought the Benton theater from A. D. Flinton, trustee for David Mayer. The building is one of the best in the city and the theater one of the most up to date in the city. The purchase price was \$5,000. Mr. Andiaur formerly owned the Warwick and Bonaventure theaters here and the Orpheum theater at Topeka, Kan.

IN JOPLIN, MO.

E. D. Nix, formerly of Joplin, Mo., recently returned to the city both as a manager and an actor. He brought to the city the picture "The Fugitive of the Oklahoma Outlaw." Mr. Nix also is one of the actors in the picture, owing to his activities in the capture of the Doolin-Dalton gang while United States Marshal of Oklahoma. Mr. Nix has with him one of the bandits of the gang known as "Arkansas Tom," who was sentenced to the penitentiary for 50 years, but served only 10 years, as he was pardoned by the government for good behavior.

Outlaw Films in Kansas

Censor Has Required All Film in State to Be Officially Viewed by Early Date With Penalties for Disregarding—George Magie, of Universal City, Points Out the Injustice of the Order—What Censorship Is Costing.

Special to Moving Picture World from Kansas City News Service.

GEORGE A. MAGIE, field manager of the Universal Film Company, visited Kansas City recently and made public a few figures on the Kansas censorship. It happened, luckily or unluckily, that Mr. Magie was in Kansas City at the time that Mr. Ross of the Kansas Censorship Board sent out his official notices that all the films in the State of Kansas had to be censored by some near future date. This got down deep under the skin of Mr. Magie and he made a brief visit to Mr. Ross at Topeka, Kan., to tell him why he should not do this. Mr. Ross referred him to the attorney-general, who upheld Mr. Ross in expelling all films from the State that had not been reviewed by the censors.

Mr. Ross believes that it is possible to collect all the films that are now circulating in the State of Kansas and send them back to the exchanges. The law does not apply directly to the film exchanges, but it does to the exhibitors and anyone showing the uncensored films in his theater after this date is subject to arrest and a fine of from \$25 to \$100 for the first offense and a fine of not less than \$100 for each succeeding offense.

It is absolutely impossible for companies with several thousand films circulating through the state to bring in these films at an early date. If they should try to do this, they would not get them out in bookings waiting for them to be censored, to say nothing at all of the expense of shipping them back to the Kansas City office and then shipping them to Topeka and then back to the exhibitor again before being able to put them into service.

The attorney-general, Mr. Magie says, almost promised that there would be no ten cent price for the matter by arresting any of the exhibitors as they greatly wanted to avoid such a thing. From this it is thought that the State of Kansas regards the censorship as one of the great money-making laws that they have ever passed and that they are afraid of losing the law and for this reason will neglect to discover any of the exhibitors showing uncensored pictures.

The Universal Film Company has sent out notices to all its patrons in Kansas that under the ruling of the Kansas law and the Supreme Court the exhibitors will have to pay to have the films censored. They will have to pay the exchange at Kansas City ten cents a reel in addition to the regular booking fee, to cover the cost of this thing. This was considered as the correct method for the film exchanges to adopt, in the statement of Attorney-General Dawson of Kansas before the Supreme Court during the test of the law by the Mutual Film Corporation.

It is thought that nearly all of the Kansas City exchanges are going to do the same thing that the Universal Company has had rubber stamps made which they are already applying to the contract blanks, giving the exhibitors notice that the plan will be in force after July 26.

According to Mr. Magie the film exchanges of Kansas City have been losing a great deal of money since the law of censorship went into effect. The release dates of the films have been short all over the place. The exchanges here receive their pictures only two or three days before the release dates. They then have to pay express to Topeka, two dollars censorship fee, express back, and receive the pictures from one to ten days after the release dates have expired. Exchanges are losing from \$5 to \$4 a day on the small picture, and as high as \$10 and \$10 a day on the features. This totals up into the

thousands of dollars in a very short while.

Since the twelfth day of April, 1915, when the law went into effect, the State of Kansas has become about \$3,000 richer than it was theretofore. The State has taken in censoring fees amounting to a great deal of money, and it has cost approximately \$65 to \$70 dollars a week to censor the pictures—a big profit.

Mr. Magie says that it is impossible for all the pictures to be expelled from the State before any early date and although Mr. Ross has not yet set a date, he has sent out notices that he will soon do so. Probably it will be about August 15. According to most of the exchanges here they will make no attempt to bring their pictures in to comply with the law, but let the matter rest entirely with the censors and exhibitors.

WICHITA HAS 10 CENT HOUSE.

Though this city has the reputation of being "the cheapest town in Kansas" in respect to the moving picture business, a new entry into the field is charging ten cents every afternoon and evening, and "getting away with it" in great shape. This brave exhibitor is Stanley Chamber, manager of the Princess theater, a house which runs vaudeville during the winter, but which has now added a picture policy during the summer.

Manager Chamber is running features from the V-L-R-E, Mutual, Metro and Fox. He has a five-piece orchestra, which also holds a number of high-class entertainment. To assist in justifying the price of ten cents, Mr. Chamber has adopted the following slogan: "A program built up to the standard of the day." The business during the summer has been very satisfactory and up to all expectations, Mr. Chamber reports.

WICHITA THEATER NOTES.

Arthur Ford, manager of the Marple theater at Wichita, is still strong for Beriahs. He runs the "Black Box" two days a week and the "Exploits of Elaine" two days. He has set his screen back four feet and built a five-foot shadow box. The result of this change, he says, has been to improve the appearance of his pictures one hundred per cent.

Chas. McCollier, manager of the Star theater at Wichita, reports great success with the picture "Who Pays?" which says that this series is one of the best sets of pictures that he has ever put on the screen. The theater has been crowded at each installment of the serial.

After running the picture with a regular program, J. Fox, manager of the Holland theater at Wichita, decided that a feature program was the best. The consequence was that he began censoring the amount for a week, and Klein two days. Mr. Fox has made several changes in the appearance of the theater; last but not least of these was putting up several oil paintings of Paramount players, which have added greatly to the attractiveness of his lobby.

Don Powell, manager of the Colonial theater at Wichita, has redecorated the front of the playhouse, and has added several hundred new lights. The house is now painted a cream color and is decorated in white. In the evening with the illumination it is very attractive.

William Berry, traveling for the Metro Pictures Inc., paid Wichita a short visit recently. Mr. Berry was formerly an exhibitor in Wichita, and has many friends among the people there. He reports a very good business.

patra." "The Last Days of Pompeii" and the other great Kliebe features. The subjects will be exhibited during the months of July and August, when the program will be used in connection with the summer school for teachers held each year by the University.

E. AUGER HEADS SOUTHERN WORLD FILM.

The Atlanta branch of the World Film together with New Orleans, Dallas, Memphis and Oklahoma are now under the direct control of E. Auger under the title of Southern Division manager.

"THE GEORGIAN."

"The Georgian" will be the new name of the well known Montgomery theater on Peachtree street. This appropriate and attractive name has just been selected by the special committee. The name will be changed just as quickly as the electric sign now in course of construction can be turned over to the theater. The contest, the prize for which was an annual pass to the theater, was a spirited one, and many interesting names were suggested.

GEORGIA SHORTER ITEMS.

E. Walter Lamh, local manager of the World Film, is in New York on a business trip.

The movement started by the Woman's Club of Atlanta to show motion pictures suited to childish understanding and appreciation, has spread to broad proportions, and is ready now to the larger cities in Georgia have inaugurated a similar movement in Atlanta. A hearty cooperation from hundreds of mothers in bringing their children on the day provided for the past two Saturdays has helped the movement to the greatest success, and many have stated their intention of refusing to see pictures unsuited for childish minds and morals.

An added feature, making the performance doubly enjoyable at the Strand theater, is the orchestra of eight pieces.

City detectives are holding under arrest the negro chauffeur of William Oldknow, director of the Universal Motion Picture company and president of the Consolidated Film & Supply Company, Atlanta, following the theft Thursday night of a Buick automobile from the Oldknow garage on Cherokee avenue. The Buick was present by Mr. Oldknow to his son, Oscar Stuart Oldknow, on his birthday last April. The machine was a gray Buick roadster, model B-24, 1914, engine 38 horse power. The machine had on each door the monogram "O.S.O." The residence was at the same time robbed. The negro has admitted to the detectives having used the Oldknow car in the absence of the Oldknows, who are at present in New York City, and have been notified of the robbery.

IN PITTSBURGH.

Manager J. I. Ray, of the new Blackwell Feature Exchange of Pittsburgh, has announced the appointment of two road men. Herbert Lencher is working the Western Pennsylvania district, while E. M. Evans, formerly of the Paramount, is working through Ohio.

Ground was broken last week for the erection of a new motion picture house in Sheridan, Pa. The new house will have a capacity of 500, and will cost, including the ground, about \$15,000. It is being built by Frank Maywood, owner of the Lyric theater, in the same town.

Charles P. Dempsey, manager of the Sheridan Square theater, East Liberty, Pittsburgh, has resigned that position to go to his former home, Kansas City. Charles Brown, formerly manager of the East Liberty Cameraphone, is now manager of the Pennsylvania Square.

The Pennsylvania State Board of Censors have taken possession of a suite of rooms in the Vandergrift Building, Pittsburgh.

Censors Impose Fines

Pittsburgh Authorities Make Film Companies and Show Managers Pay Heavily for Disregard of Censorship Deletions—Also Punish Neglect to Show Approval Seal—Each Repetition Counted a New Offense.

Special to Moving Picture World from Pittsburgh News Service.

A CRUSADE recently conducted by the Pennsylvania State Board of Censors against unapproved motion picture films being shown in Pittsburgh theaters, and against managers of picture houses who neglected to display the seal of approval, resulted in a number of defendants facing Alderman Louis Alpern last week.

Charges were made by Joseph A. Berrier, representing the State Board of Censors, and heavy fines were imposed on several of the film corporations and their managers. In most cases the defendants were arraigned for showing unapproved pictures.

Harvey Ray, manager of the Fox Film Company, 121 Fourth avenue, was fined \$125 and costs. He is alleged to have shown "The Plunderer," a five-reel picture, at the Empoloy theater, Crafton, June 23. He was fined a like amount for showing "Wormwood," also unapproved, at the Grand Opera House, Fifth avenue, June 9 and 33, and for showing "The Plunderer" at the Milner, Fifth avenue, June 24. Dennis A. Harris and William Mason, connected with the Grand Opera House, appeared as witnesses against Mr. Ray.

W. J. Marion, manager of the Quality, 429 Fifth avenue, was fined \$5 and costs for showing Pathe News No. 48, June 24, without first displaying the approval seal. The Harry Davis enterprises, owners of the Davis theater, Smithfield street, was fined \$5 and costs for failure to show approval seals before showing a picture there June 9 and 10.

A. J. Kelly, of the Welland Film Company, was fined \$25 and costs for showing "Mahel's Busy Day," an unapproved film at the Olympio theater, Fifth avenue, June 9.

W. C. Backmeyer, of the Famous Players' Exchange, Twelfth street and Penn avenue, was fined \$125 and costs for showing the picture "The Dawn of a Tomorrow," at the Davis, Smithfield street, June 9 and 10. He was fined \$125 for each day the picture was shown, it being alleged the film had not been approved. Backmeyer also paid the costs in the case against him for showing the "Hypocrites" at the Alvin theater, Sixth street, June 9.

Max Herring, manager of the Quality Film Company, was fined \$25 and costs for showing "The Crystal Ball," unapproved, at the Quality theater, Fifth avenue, June 24. He was fined a like amount for showing "The Bum Detective," "A Mask, a Ring, a Pair of Handcuffs" and "Perry Got Married," at the same theater.

ROWLAND & CLARK BUY THE CAMERAPHONE.

Bellevue's largest motion picture theater, the Cameraphone, located on Lincoln avenue, near Rogers, changed hands July 15 and will now be the Rowland & Clark theaters. The Rowland & Clark chain of houses now include the Regent theater, in East Liberty; the Belmar, in Lincoln; the Oakland, in Oakland; the Arsenal, in Lawrenceville; and the Wesley Photo-play theater, in Oakland. W. E. Kirsch, formerly manager of the Arsenal, will be resident manager of the Cameraphone. No other announcement as to the policy has been made for the Cameraphone, but it is thought that there will be some changes made in the house shows, and the attractions which will be shown.

SPARKS FROM STEEL CITY.

Harry J. Smith, manager of the Feature Film & Calcium Light Co., has resigned his position. He has gone into partnership with T. P. Hollis, under the firm name of Hollis & Smith, and will conduct a general supply and repair business at

414 Fourth avenue. D. C. France, formerly manager of the film department of the Feature Film & Calcium Light Co., has assumed the management of the entire establishment.

Prof. E. Otto Davis, manager of the old Orpheum, at Butler, now being enlarged, is now on a tour of visitation among the other theaters in Eastern Ohio, Western Pennsylvania and Southwestern New York, making the trip with a view to the inspection of decorations in the new theaters.

The Sewickley Amusement Company is erecting a new \$20,000 motion picture house at Sewickley, Pa., located on Beaver street. William E. What Jr., manager of the company, announces that this house will be 43x119 feet, and will have a seating capacity of 500. It is expected to be completed and ready for opening about the 1st of September. The Lyric theater, in Sewickley, is also conducted by this same company and it will continue the same after the completion of the new house. The name of the new house has not yet been decided upon.

James Steele, general manager of the Famous Players Film Service, Inc., and vice-president of the Paramount Pictures Corporation of Pittsburgh, Chicago and Cincinnati, left last week with his family for an extended motor trip through the principal cities of Pennsylvania, Ohio, Indiana, Illinois, Kentucky, Michigan and West Virginia.

Al W. Cross, manager of the Hudson Feature Film Company, of Pittsburgh, has secured one of B. W. Griffith's masterpieces, "The Birth of a Nation," in Western Pennsylvania and West Virginia, and also "The Melting Pot." Mr. Cross reports lively bookings on "After the Ball," "The Great Laugh," and "Lena Rivers" since taking on the West Virginia territory.

M. H. Goldstein, manager of the Morris theater in Freble avenue, Pittsburgh, who recently installed a Wellesley theater orchestra, found that his business improved so much through his good music that he decided to buy a still better instrument. In accordance an O. Duplex has been installed in the same place.

Michaela & Freeman, owners of the negatives of "Struggles of the European War," have sold a print to A. Levin, of the Urban Feature Film Company, of Johnstown, Pa., for Western Pennsylvania, with the exception of Pittsburgh and a radius of 20 miles therefrom.

The Grand theater, in Ettna, Pa., which was recently purchased by D. F. Drumm, will be open Saturdays only at present, but after August 1 will be open for business every night.

Edward Scollan, well known cashier at the Grand Opera House, Pittsburgh, box office, and formerly of the Winter Garden, New York, has joined the road force of the Hudson Feature Film Company of Pittsburgh.

W. J. Bernard, manager of the Palace theater, in the South Side of Pittsburgh, has resigned that position to accept the management of the Arsenal theater in Butler street. This is one of the Clark & Rowland theaters.

Harry A. Lande, of the United Film Service, of Pittsburgh, has returned from New York, where he was connected with the new Standard Service, which was launched as a regular scheduled program August 30. Eighteen reels will be released weekly, the producers being mostly those who were affiliated with the old United Company.

Mayer Silverman, manager of the Liberty Film Renting Company, of Pittsburgh, and formerly, have left for Cambridge Springs, where they will spend three weeks' vacation.

Improvement in Illinois

Picture Shows Pure and Simple, with Less of Nickel-Grabbing Methods, Becoming the Rule Among Showmen in the State—Easier to Pick a Good Program Than a Year Ago—Little Solid Profit in "Store Night."

By Frank H. Madison, Illinois Correspondent of Moving Picture World.

PICTURE shows in Illinois are becoming more and more real picture shows. The country store, pay night and other near-lottery methods are passing. A reasonably comprehensive survey of programs and announcements of Illinois houses reveal only a few who are resorting to this grab-bag method of getting business.

In the smaller cities and towns—and that is where the practice prevailed—the reform is due to the fact that there are more pictures in the market and there is more latitude in making up programs. This same greater abundance of offerings, as compared with the time when an exhibitor had to tie himself up to a single service, is credited with giving Illinois more out-and-out photoplay houses.

There are not a great many theaters now in the State which are giving pictures and vaudeville. A Great many of the men older in the business learned by experience that films and cheap variety will not mix. The newer exhibitors are met by a demand for pictures which has taken more definite form in the last year and are putting their money into films.

Even the souvenir givers are not as numerous as formerly. In practically every case where the patrons receive a gift, it is some thing that directly or indirectly advertises the theater or the photoplay business.

Taken as a whole aside from the prevalence of too long programs for too low prices the standard of shows in Illinois has been immeasurably raised in the last twelve months.

PICTURES AT METHODIST CHURCH MEETING.

The old-fashioned church meeting in Illinois is being modernized. Supt. Frank D. Sheets, superintendent of the Aurora district, has made the revolutionary announcement that at the annual meeting of the Methodist at New Chicago, August 19 to 23 moving pictures will be used. These will form a part of the evening programs and will serve as the most modern parables and in illustrating Biblical stories.

PICTURES HELP GRACE M. E. CHURCH AT ELGIN.

The action of the Grace M. E. church in Elgin in using motion pictures is attracting attention. An Evanston paper says that the problem "is not in finding extension for so radical an innovation . . . but in the supplying of films at once interesting enough to satisfy a congregation and sufficiently educational and religiously inspiring to satisfy the conscience of the board and ally the gossip of the membership." The Elgin church has made another departure by naming a promoting committee for these shows. This is in addition to the censorship committee. Both bodies will continue the shows while the pastor is on his vacation. This is an effective answer to the traditional rebuke to churches which rest in the summer, "The devil never takes a vacation."

ILLINOIS GIRL GETS JOB WITH VITAGRAPH.

Miss Nellie Mcene part of Havana, who has written a great many photoplays for the Vitagraph and Selig companies, has gone to Brooklyn to join the editorial staff of the Vitagraph company.

SHOWMANSHIP CLOSE-UPS.

Geoff Krasofsky, owner of the Royal at Springfield, is a member of a confectionery firm in that city which gives a ticket to the Royal with every ten-cent purchase.

"Tommy's Birth Certificate," the propaganda film of the Illinois State Board of Health, was shown by Loren Bennett at his Gem theater in Atlanta. Howe & Redman, of New Orleans, did some camera work for the Castle at Havana, which exploited slides of local celebrities. Taylor & Kuestner of the I. T. S. air dome at Carlinville gave a benefit for the ladies' rest-room fund in that city. Gasman & Hanley of the Globe at Evanston secured motion pictures from the neighboring cities of Tunola and Sullivan, a profitable feature. The Bijou at Quincy advertises that it has "Jolly fresh pure air," a pleasing variation of the "superior ventilation" slogans. Free open air picture shows and band concerts are given every Wednesday night by Boosters at Ashland. The Lyric boosts by acting as a haven in case of rain. Films of Mooseheart, the national lodge home, were shown at the Princess in Joplin under the auspices of the local order of Moose. Similar co-operation was at Chicago Heights, where the Woman's club showed "The Wizard of Oz" at the Illinois theater; also at the Palm in Rockford, where "Brother Officers" aided the treasury of St. Anthony's school, and at Carthage, where the American gave "Judith of Bethulia" for the benefit of the Daughters of Rebekah, and again at the Cors in Bushnell, where "Damon and Pythias" was shown under the auspices of the local Pythians, and then at Kankakee where the Gaiety selected the Pathe program, "Joseph's Trials." The Lyric at "Joan of Arc" for the Grand Army of Republic. Local pictures were used successfully by the Grand at Galena, the Air Line at Washington and the Air dome at Carlyle, where the Aquatic club had charge of the program.

ILLINOIS ITEMS.

Edgar Watson of New York has taken over the Hippodrome theater at Peoria and will play vaudeville and high-class feature pictures. The Hippodrome has had a tempestuous career. It was designed for big vaudeville, but has switched to photoplays and more recently stock.

The Shepman Film Advertising Service, Ben B. Shepman, manager, Quincy, has been filming the principal industries of that city.

The Apollo at Princeton has discontinued its Saturday matinees.

City officials at Genoa are preparing an ordinance to regulate the construction and operation of motion picture machines and their seating rooms.

"The Spoilers" played a return date at the Majestic in Kewanee.

Leon Jaroski of Danville has started an air dome at North Elgin and West Livingston streets in Monticello in which he will play pictures at five cents.

Business men in Thomasboro will give free open air motion picture shows instead of band concerts this summer.

The Bon Feature Film company of Springfield made a 1,500 foot subject, "A Stanton Romance," for Manager J. E. Lair of the Labor Temple at St. Louis.

The Fox theater at Aurora started a new policy July 5, using a feature program of Metro, World and Fox features, on Saturday, Sunday, Monday, Tuesday and Thursday. Not less than six reels will be shown for five and ten cents. On July 12 the house began admitting children free from 2 to 5, special matinee on Mondays.

The Orpheum at Urbana is closed for the summer season. Improvements will be made while the house is idle.

The Star at De Kalb was closed several days for remodeling.

Steven's hall at Herscher has become a motion picture show.

The Chicago Broadway Theater company, of Chicago, has been incorporated with a capital stock of \$15,000. The incorporators are: Benjamin H. Kahane, Orville W. Lee, George A. Truett and The Princess. At Gardner, has removed to a new location.

The Star at Elgin has a new policy of vaudeville three days and pictures the rest of the week.

Dreamland, at Mt. Pulaski, had a film fire, but Mrs. G. C. Zash, proprietor, got the patrons out before they knew it. The operator, W. Lee, George A. Truett, closed the air-tight doors, smothering the flames. No damage was done and the show was resumed.

Construction of the Belasco, the newest motion picture house at Quincy, in the Rogers building at Sixth and Hampshire streets, has begun.

The Royal, at Sandwich, has inaugurated a summer schedule of three nights a week.

LETTER FROM PRAIRIE STATES.

Special to Moving Picture World from Midwest News Service.

THE Nicholas at Council Bluffs had a good Chaplin drawing crowd for the children. A cut of the Esanay comedian was routed out all the hat, hair, famous mustache, feet and cane. The child who made the best complete drawing was given a pass for himself and mother. The winner had to be in the house when the selection was made by the judges.

A Waterloo paper says the people like the animated cartoon comedies, but do not care to see the process of drawing.

Nearly all phases of the motion picture industry are treated in a fine column interview with Manager H. W. Fulton of the Strand and Princess theaters, printed in a Dubuque paper.

Two years to a day, after he secured the Zenith theater at Shenandoah, C. A. Hamilton sold it to M. J. Blink, of Marshalltown, who has photoplay interests in that city. The employees and the same service will be retained.

Columbia Hall, the new opera house at Lanette, has been completed.

M. N. Copp, distributor of 50 carnations the night he opened his new Palm theater at Clear Lake. This house has lady ushers, an innovation in the small Iowa cities. The house seats 300, has two new simplex machines and is otherwise modern. J. Frank Young is assisting in the management.

The Daily Republican and Times and the Princess theater at Cedar Rapids are to produce a local photoplay in co-operation.

L. O. Snook has opened a motion picture show in the M. W. A. building at Lincoln.

Fred Fleming, a student at the Iowa State University, has purchased the Star theater at Tama from N. S. Impton.

Henry H. Henshaw, of the Wonderland theater at Sheldon to Mr. and Mrs. Harvahl of Luverne, Minn.

Work has begun on the new Fraser theater at Spencer which will be the finest photoplay house in the northwest. It will seat over 700 people when finished. Two Powers 6A machines will be installed. Feature pictures and a six-piece orchestra will be featured.

IN NEBRASKA.

FINANCIAL arrangements have been completed for erecting the \$75,000 Orpheum theater building at the northwest corner of Twelfth and P streets in Lincoln. It will be ready some time in December. The building will be owned by a private corporation and leased to the American Amusement Company. This company has elected C. D. Mullen, W. E. Barkley, Charles Stuart, J. H. Allen, C. C. Quiggle, Frank D. Eaker and C. H. Iudge as directors. The hall will be a balcony but no gallery, and will seat 1,500.

Mrs. Florence Davis has sold the Cry-

E PLURIBUS UNUM

WAIT

**FOR THE
RELEASE
OF THE
MOST**

SENSATIONAL

PATRIOTIC PEACE

AND

PREPAREDNESS DRAMA

THE

BATTLECRY OF PEACE

FOR OVER NINE MONTHS

FOR OVER NINE MONTHS

WE HAVE BEEN CONSTRUCTING WHAT WILL PROBABLY BE THE MOST EPOCH MAKING PICTURE EVER RELEASED TO THE MOTION PICTURE EXHIBITOR, TREATING ON A SUBJECT OF VITAL IMPORTANCE TO EVERY — RED-BLOODED AMERICAN; A SUBJECT THAT TOUCHES THE HEART STRINGS OF MOTHER, FATHER, SISTER, WIFE, A SUBJECT THAT NOT ONLY PORTRAYS VIVIDLY THE POSITION THAT AMERICA OCCUPIES AS A WORLD POWER, BUT ACTUALLY SHOWS IN ALL ITS HORROR WHAT WOULD REALLY HAPPEN IF AN INVADING ARMY LANDED ON OUR SHORES.

VITAGRAPHED BY WILFRID NORTH UNDER THE PERSONAL SUPERVISION OF J. STUART BLACKTON, AUTHOR & CREATOR OF "THE BATTLE CRY OF PEACE"

featuring —

THE DISTINGUISHED ACTOR.
also L. ROGERS LYTTON CHARLES KENT
JAMES MORRISON JULIA SWAYNE GORDON
MARY MAURICE EVART OVERTON
LOUISE BEAUDET BELLE BRUCE
HAROLD HUBERT NORMA TALMADGE
CAPTAIN JACK CRAWFORD LUCILLE HAMMIL

ALSO THE FOLLOWING
SECRETARY OF WAR, GARRISON
MAJOR GENERAL LEONARD WOOD
HUDSON

THE VITAGRAPH COMPANY OF AMERICA

EXECUTIVE OFFICES

EAST 15TH ST. & LOCUST AVE., BROOKLYN, N. Y.
NEW YORK CHICAGO LONDON PARIS

EXHIBITORS WILL BE GIVEN AN OPPORTUNITY GREATER THAN ANY THAT HAS EVER BEEN GRANTED THEM. THE MAGNITUDE OF THIS SUBJECT COUPLED WITH THE TIMELY INTEREST PARTICULARLY DURING THIS CHAOTIC PERIOD WILL GIVE EVERY EXHIBITOR IN THE UNITED STATES THE OPPORTUNITY TO MAKE BIG MONEY

AND FURTHERMORE— THIS MONDROUS FEATURE WILL BE PROMOTED IN A WAY — AND MANNER BEFITTING ITS GREATNESS. THE STORY WILL BE SYNDICATED IN ALL THE LEADING PAPERS THROUGHOUT THE UNITED STATES BEFORE THE PICTURE IS RELEASED. THIS IS THE FIRST TIME IN THE HISTORY OF THE PICTURE BUSINESS THAT A FEATURE PICTURE OF A SINGLE RELEASE HAS EVER BEEN PROMOTED IN THIS WAY. EVERY OTHER MANUFACTURER WILL UNDOUBTEDLY ATTEMPT TO MAKE A **BATTLE CRY OF PEACE**. EVERY OTHER MANUFACTURER WILL HAVE AN ANNOUNCEMENT ALONG SIMILAR LINES AS SOON AS THIS MESSAGE IS READ. YOU WILL BE APPROACHED FROM EVERY SIDE BY MANUFACTURERS WHO PRESUMABLY HAVE PICTURES OF THE SAME CALIBRE, BUT REMEMBER THERE IS ONLY ONE **BATTLE CRY OF PEACE**.

WAIT FOR RELEASE DATE

MR. CHARLES RICHMAN

and
THAIS LANTON....as.....COLUMBIA
LIONEL BREHAN...as...THE WAR MONSTER
JOSEPH KILGOUR...as...GEORGE WASHINGTON
PAUL SCARDON....as...GENERAL GRANT
WILLIAM FERGERSON as ABRAHAM LINCOLN
NINETEEN AMERICANS

ADMIRAL GEORGE DEWEY ~
REV. DR. LYMAN ABBOTT
MAXIM

THE VITAGRAPH COMPANY OF AMERICA

EXECUTIVE OFFICES

EAST 15TH ST. & LOCUST AVE., BROOKLYN, N. Y.
NEW YORK CHICAGO LONDON PARIS

READ MESSAGE ON NEXT PAGE

Read this message from J. Stuart Blackton to the mothers of America

This picture is dedicated with respect, reverence and admiration, and with the earnest prayer that their eyes may be opened to the peril which menaces and will continue to menace them, their children and their loved ones, until the present state of "Unpreparedness" has been remedied.

"The hand that rocks the cradle rules the world," and in those mother hands lie the power to demand and to receive adequate protection against war, just as they demand and receive proper police protection against crime.

To the fearless patriotism of Hudson Maxim, and the plain, practical, straightforward truths in his book "Defenceless America," I owe the inspiration and impetus which caused me to conceive and write the silent drama of "The Battle Cry of Peace."

To over a score of other real Americans—some of the most prominent men in Army and Navy Administrative circles in the United States, I owe a debt of gratitude for the invaluable assistance of their advice and counsel in the preparation of that photo drama and its subsequent visualization in motion picture form.

Nearly every important motion picture yet produced has been made from a story or a book. In this case the book was written after the completion of the silent drama.

The aim and object of both book and picture are to arouse in the heart of every American citizen, a sense of his strict accountability to his government in time of need—and to bring to the notice of the greatest number of people in the shortest possible time the fact that there *is* a way to *insure* that peace for which we all so earnestly pray.

"Let us have Peace!" General U. S. Grant, one of the mightiest warriors in the world's history, coined that phrase. With his genius for command, for attack and defense, he whose business was *War*, wanted Peace.

No body of men are half so anxious for Peace as the Army and the Navy. Every sane, conscientious human being is against War and for Peace.

But as a Nation we must not only be Champions of Peace and of the laws of humanity, but we must have the Power to enforce those laws! The Power to insure that Peace!

Let us disarm—let us become helpless, unprotected, emasculated, and there shall be Peace, but not Peace and Plenty, not Peace with Honor. Crushed, bleeding and trampled upon, America may find herself on her knees begging for "Peace at any price."

J. STUART BLACKTON
Harbourwood
Oyster Bay Long Island

etral theater at Madison to Virgil Crowell of Lyons.

A motion picture show will be opened in the Joy theater at Florence.

Ben Johnson, the new manager of the Gilbert theater at Beatrice, has purchased a new pipe organ. He has closed his Lyric theater in Beatrice in order to devote all his time to the new acquisition.

The health department at Lincoln is contemplating ordering the weekly fumigation of all motion picture houses.

L. E. Larson, owner of the Opera house at Fremont may turn it into an apartment house.

The Arbor theater, Martin & Kelly, managers in Omaha, has switched to the Universal service.

Moving pictures will entertain 2,500 Nebraska business men and their families at the meeting of the Business Men's Outing association at Carter Lake, Aug. 3-9.

IN IOWA (FT. DODGE).

Notice is hereby given that the partnership heretofore existing between the undersigned under the firm name and style of "The Majestic Theater Company" has this day been dissolved by mutual consent and the withdrawal of Thos. L. Murphy, and that the business will hereafter be conducted at the same place, and under the same name by H. J. LEGO, who has assumed all the obligations of the old firm and who alone will receive all debts due it.

Dated at Fort Dodge, Ia., this 1st day of July, 1915.

(Signed)

H. J. LEGO

THOS. L. MURPHY.

Published in Chronicle July 7, 14, 21, 28.

IN DETROIT.

Architect C. W. Maas, of Houghton, Mich., has completed plans for a \$6,000 photoplay theater to be erected by Joseph Lovorine, at Dollar Bay. It will be of concrete, 30 by 40 feet, and cost \$250. The Stambaugh Opera House, Stambaugh, Mich., has been remodeled at an expense of \$3,000 and it is now a first-class photoplay theater. A freestanding picture booth has been built with spotlights installed, the entire interior decorated, a balcony added and the seating capacity increased to 500.

M. Harlan Starr, manager of the Washington theater, Detroit, returned July 23 from two weeks spent in New York, Philadelphia, Atlantic City, and other eastern points. His wife and family accompanied him. It was Mr. Starr's annual vacation.

On Thursday night, July 22, both the Miles and Orpheum theaters, playing a combination of vaudeville and pictures, held "Charito Chaplin Contests," offering prizes to the best imitation. A goodly number competed at both theaters.

The secretary of state's office shows the following recent incorporations: Box Office attraction, Film Festival, \$19,000; Your Theater Co., Detroit, \$25,000; Lincoln Theater Co., Wyandotte, \$20,000; and Victor Film Service, Detroit, \$11,000.

The Detroit Orpheum has five or six weeks of legitimate attractions, is again playing pictures, which policy will continue until the latter part of August. "Neptune's Daughter" is again the attraction—the same as ran the entire summer of last season—16 weeks. The engagement started July 24.

M. H. Hoffman, general manager for the Universal exchange, was in Detroit on July 21 and spent the day with George W. Weeks, manager of the local exchange.

Manager Woods of the Empress theater, Detroit, says he is "cleaning up" with his new policy of charging five cents from 9 a. m. to 4 p. m. and ten cents thereafter.

"The more untrue to life these modern pictorial agencies, the 'movies,' can be made, the more likely are they to receive the hearty approval of our so-called boards of censorship," spoke Professor John Brumm, of the rhetoric department of the University of Michigan at Ann Arbor on July 26 in an appeal for better fiction.

Detroit's New Houses

September 15 Will See Many of the New Picture Theaters Open and Doing Business—Among Those to Be Ready Soon Are Lakewood, Strand, Drury Lane, Globe, Stratford and the Duplex Theaters—Others Follow Soon.

By Jacob Smith, Detroit Correspondent of Moving Picture World.

BY September 15th most of the new theaters now under construction in Detroit will have been completed. The new Lakewood, at Jefferson and Oneida streets, seating 1,500, will be ready early in the month; so will the new Strand at Grand River and Fourteenth streets; the Drury Lane on Woodward, near Grand Circus Park, seating about 600, will be ready in September. The Globe, at Grand River and Trumbull avenues, remodelled and enlarged to 800 seats, will be open by Labor Day. The new Stratford at Ferdinand and Dix avenues is well under way and ought to be completed in September. The duplex theater being erected by the Grand Boulevard Theater Co. on the boulevard near Woodward avenue will open in September. New theaters contemplated but for which ground has not been broken are the Astor at Grand River and Baggs streets, seating 2,500 and costing \$240,000; the Ferry Field, Grand River and the boulevard, seating 1,500, and costing \$100,000; the Regent at Woodward and Horton avenues, seating 3,000 and costing \$150,000; the theater at Warren and Chene streets, and the new John H. Kunskey theater at Broadway and Grand Circus Park.

EXCHANGE MAN TALKS ABOUT CO-OPERATION.

"I read with considerable interest what Mr. Frederick Ingersoll, of the Knickerbocker theater, had to say in the World a few days ago relative to the treatment accorded exhibitors in the matter of price," said a Detroit exchange man the other day. "I agree fully with some of Mr. Ingersoll's statements, but the fact should not be overlooked that while the exchange men still has many things to learn, the exhibitor is not altogether faultless and unreasonable in his dealings with the exchanges. We have a case the other day where an out-of-town exhibitor received one of our best features; we instructed him to be absolutely sure and see that it was shown the next day to a neighborhood a dozen miles away, as he had been advertising it extensively for that particular occasion. He left the matter to one of his employees with the result that the exhibitor in the next town had no picture on the night in question and was compelled to keep his theater closed as it was too far away for us to get anything else to him in time. In this instance we were out a day's receipts while the man owning the theater was very much put out. Was this the fault of the exchange or the exhibitor? You can readily see that exhibitors are also unreasonable in some things and that not all of the friction existing today can be charged up to the exchange men."

J. O. KENT PROMOTED AGAIN.

Last October J. O. Kent was in charge of the shipping department of the Detroit office of the World Film Corporation. He was later appointed salesman and was so successful that he was advanced to assistant manager. Again he made good with the result that a month ago when Joseph Kleins was transferred to the Chicago office, Mr. Kent was made manager in place of Mr. Kent only 34 years of age. He is very ambitious and popular.

TEMPLE THEATER RENOVATED

From gallery and ceiling to the shining tiles in the lobby, the Temple theater has been completely rejuvenated, and patrons at the reopening Monday, July 13, found comfort as well as beauty in the equipment. The entrance has been cleaned and redecorated, and new tile set into the floor of the lobby. To harmonize with the rest of the decorative scheme, a rich

dark blue velvet carpet covers the lower floor and stairways. Large, roomy seats, upholstered in the same shade of blue plush, replace the old leather ones. They are comfort personified. Instead of the old, smug metal urns on the top of the seats, frank white figures embroidered on the back of each seat enable you to arrive late to find his way easily in the dark. The walks, in old gold and ivory, are cool and restful to the eye.

THE "CURRENT WEEKLY."

"Current Weekly" is a film that is being shown each week at the John H. Kunskey theaters as well as throughout Michigan. The film is one of local interesting events and is being made especially for Mr. Kunskey. It is creating a very favorable impression.

A NEW PRODUCING COMPANY?

John H. Kunskey and George Trendle paid a flying visit to Chicago, New York and New Orleans last week. The Chicago trip was for the purpose of meeting with other leading exhibitors in various sections of the country to discuss the formation of a two million dollar producing company. Only a limited number of exhibitors will be "let in" on this new organization. Another meeting has been called for the last week in August to further perfect plans.

CORDIAL INVITATION.

The Detroit correspondent of the Moving Picture World wants to assure every exhibitor and exchange man in Michigan that news is being kept up to date, and we want lots of it. And don't get the idea that we are interested only in the big houses; we want news about any theater, no matter how small or how big. The hatching is already up at 303 Free Press building to anyone in the moving picture business. Even if you have nothing you want published, come in anyway and have a friendly chat. Back numbers of the World are always on file for reference purposes, and there may be other ways that we can be of help to you.

TALKED ABOUT IN DETROIT.

The Lincoln Theater Co., Ecorse, Mich., has been organized to finance the erection of a theater building to cost \$30,000. The seating capacity will be 1,500, and it is expected to have the theater ready by November 1st.

Leo DeCamp, theater architect in Grand Rapids, Mich., has just been awarded the contract to supervise the erection of a new theater at London, Ont., for C. H. Baner, a well-known Canadian theater magnate. It will have a seating capacity of 2,000, and will cost \$200,000. Mr. DeCamp has opened a London office and will supervise the work from start to finish. He has drawn plans for about 40 theaters now in operation, and has a number of others under way.

"A Midnight at Maxim's" proved a great drawing card at the New Empire theater on July 13. Manager Smith had special music arranged, the orchestra rehearsing it for two nights, so that when the picture was presented the music was played in perfect harmony with the action of the film. Manager Smith felt that the right kind of music played at the right time would make patrons enjoy the feature 100 per cent. more. And they did. You could hear people commenting about it as the feature was being shown. The orchestra man, for two years manager of the Idlehour theater in Grand Rapids, Mich., has been appointed assistant manager of the Empire, Detroit.

A Free Films Protest

St. Louis Exhibitors, Through Local Protective Association, Send Delegates to Mayor Kiel, About the Free Picture Shows—Take Patronage from the Regular Houses—Designed Only for Slums and People Who Can't Pay.

By A. H. Giebler, St. Louis Correspondent of Moving Picture World.

A DELEGATION composed of members of the Theater Managers and Motion Picture Exhibitors' Protective Association of St. Louis have made a protest to Mayor Kiel against the continuing of free moving picture shows in the small parks and playgrounds of the city. Their claim was that the free exhibitions take away their patronage. The Mayor told them that the object of the city in giving free pictures was to provide entertainment for the benefit of those people in the poorer districts who could not afford to attend moving picture shows, and no competition was intended. Park Commissioner Cunliff said that the city cannot discontinue the moving pictures schedule now, as it is under contract for the season, and that the pictures are shown only once in two weeks in each district, and the films are of an educational nature, which would not seriously interfere with the program of the average theater or air dome.

MONROE THEATER ENLARGED.

The Monroe theater, Chippewa street near California, St. Louis, is undergoing alterations that will double its seating capacity. The Monroe was built seven years ago by its present owner, Mrs. L. B. Stoddard, to seat only 350 persons. Mrs. Stoddard says she wanted to build the house larger, but listened to the advice of many friends, who did not think moving pictures would last. The Monroe has never been large enough to accommodate its audience, hence the present expansion. The alterations, which are to be completed by September, will extend the theater to the alley in the rear, and include a concrete floor and other fireproof improvements.

BOX SEATS IN AIRDOME.

The Penrose Garden, at Grand and Penrose avenues, is the only air dome in St. Louis that boasts box seats. The boxes are about four feet from the ground, beginning a few feet from the screen and extending in a half circle on each side of the auditorium. There are twenty boxes, with a total seating capacity of three hundred. The Penrose is decorated with growing vines all around the enclosure and a beautiful spraying fountain at one side of the Garden. The operating booth is a very ornamental pagoda, with a small balcony running around three sides, about eight feet from the ground. This little balcony, with two stairways leading up to it, is not for the general public, but for the manager and his personal friends, or specially invited patrons of the Garden. Over the entrance the word Penrose is formed of electric light bulbs, and diagonally across the name is a large rose with red lights forming the flower and green lights for the leaves and stem. More than six hundred lights are used for this long-stemmed rose, which forms one of the most attractive display signs in the city. This sign was made from the original design by Martin J. Gallagher, manager of the Penrose.

LIGHTNING STRIKES AIRDOME OPERATING BOOTH.

The North Grand air dome, at Grand and Natural Bridge road, was damaged by a severe storm on Sunday, July 13th. The storm came up about four p. m., and lightning struck the operator's booth and blew out the compensator. Manager Charles Warner and Operator O'Loughlin did some tall hustling to get new apparatus for the evening performance. They got everything connected up in about two hours, however, and were ready

for business on time. The air dome is just back of the North Grand theater, which is under the same management.

ST. LOUIS JOTTINGS.

The Broadway theater, Broadway and St. Charles street, included in its program on Monday, July 19th, a two-reel film of the Advertising Clubs' convention, which was held in Chicago on June 19. This showing was under the auspices of the St. Louis Advertising Club, and contained scenes of the various events of the convention, the parade, the baseball game, with Mayor Kiel of St. Louis and Mayor Thompson of Chicago starting the game, and many other interesting sights in which the Ad Men had the pleasure of seeing themselves again on the screen. The films were shown at the Arco theater, Arco and Manchester avenues, on July 20th, and at the Junata, Grand and Junata streets, on July 21.

The Lindell theater, Grand and Hebert street, which has recently passed under the management of Wm. Goldman, will be closed, with the exception of Sundays, until the first of September, when the regular program will be resumed. Mr. Goldman, the new manager of the Lindell, is a veteran exhibitor, and well known throughout the state. He is also proprietor of the St. Louis theater at Prairie and St. Louis avenues, which will remain open all summer.

The West End Lyric, one of the three Lyric's owned and managed by John W. Cornell, will be closed during the remainder of the summer, with the exception of rainy nights, when it will show the Lyric Skydome's program. The Skydome is within walking distance of the West End Lyric.

A new air dome has been opened at 4090 Waverly avenue, East St. Louis, by Alpha O. Ely, who is also police sergeant on the east side. The Laura Supply Co. of St. Louis, furnished the equipment for the new outdoor theater.

Henry Slocum, who recently resigned as assistant manager of the General Film Exchange of this city, intending to take a long rest, was unable to "rest" any out of the moving picture business, and is now with the Universal Exchange, at 2118 Locust street.

W. R. Scates, district manager for the World Film Corporation, was in St. Louis during the week of July 18th, looking after the business of the local office.

C. W. Chaburn, Jr., has resumed his connection with the Pathe Exchange at 3210 Locust street, and has gone to Memphis, Tenn., to take charge of the World Film branch in that city.

The bill introduced by Alderman Hampe recently to prohibit the erection of tents for moving picture shows in the future, has been passed by the Board of Aldermen. This bill does not "effect" the tents now in use, but licenses will not be issued for new tents to be put up.

NEW MICHIGAN PRODUCING CO. Special to Moving Picture World from Midwest News Service.

THE Chippewa Film Company has been organized at Sault Ste Marie to produce pictures and also to deal in supplies and films across the border, over making a local picture, the new company and the Dietz-Newman Company each seeking the privilege. The Dietz concern proposed to make a reel which would be shown at the Sault Ste Marie theater, and the endorsement of the Civic and Commercial club and pending such approval, K. Eddy, secretary of the Chippewa Company used advertising space to tell his side of the story. He informed the business men

that his company's picture would not cost any individual a cent and that no exhibitor would show, without charge a personal advertising film.

The new company, in addition to handling theater projects, will have the agency for the Cosmograph for home shows. A comedy film in which the children of the city will take part is a project under consideration. Fred D. Bradley is president of the company, George Cook treasurer and Kenneth R. Eddy, secretary.

TAKES CAMERA ON ADVENTURE.

The motion picture camera is one of the best of excuses for adventuring. The practically of youth's unrest has never been sufficiently pointed out. What romance is always looking for is the means of making adventure pay. There must always be some kind of golden fleece to make the labor of the open seas and the long road digestible. So, many a youth will learn to "turn" a camera skillfully with the hope of some day, instead of seeing the greater world and being a part of the more active life, wherever anything is going on, in out-of-the-way corners of the seven seas, among strange peoples. The flipping of this morning show that four young men from Michigan—Joseph Jesick and Richard Lantman of Holland, with C. S. Colgrove of Chicago and a cameraman from New York—undertake a round-the-world trip in a 36-foot gasoline launch. They may have a reel of adventure to unfold by the time they get back that will pay in good hard money, but they may never come back is true enough; but that is one of the chances that the adventurous always cheerfully consider.

CHANGES IN THE NEW NILES.

The Niles Amusement company, a Michigan corporation, has purchased the interest of W. M. Reider in the New Niles theater at Niles, and Robert Codd, who has been the manager of the house since winter, returns as manager. Associated with him in the company, which has a capital stock of \$10,000, is Carl J. Ailard, manager of the Orpheum theater at South Bend, Ind., and who will remain and have charge of the operating room.

BUTTERFIELD EXTENDING.

The activities of W. S. Butterfield, of Battle Creek, have extended to Flint, where he has taken a lease on the Stone theater and renamed it the Majestic. His new acquisition will house the vaudeville shows (five acts and three reels of pictures) now given at the Bijou. The Bijou becomes an exclusive motion picture house. Several improvements, including a new screen and projection apparatus, will be installed before Sept. 1. Frank H. Butterfield also has been manager of the Bijou, will look after the new place. J. J. Peterson, manager of the Stone last season, will help him at the Majestic.

MICHIGAN HAPPENINGS.

Decorative work finished for work on the new Rex theater at Escanaba, which is being constructed for John P. Hines of the Bijou. Simplicity is the keynote, the walls and deep paneled ceiling being done in hazy blue and grey with the lower border of light green.

E. J. Bregerer has named the motion picture theater which he has opened at Crystal Hill, the Gem.

John Gardner of Coleman has opened a motion picture show at Alma.

August Kleist and son, A. J. Kleist of Pontiac, proprietors of the Howland and Eastman theaters at Pontiac, are contemplating the erection of a theater and business building to cost \$100,000 at Pontiac. It will seat about 3,400.

The Majestic theater at Kalamazoo has closed on Aug. 15, after a disastrous season. Major M. J. Phillips of Oshtemo has secured permission from the military department to have films made of the state encampment of the Michigan National Guard at Gravelly this year.

WISCONSIN CLOSE-UPS.

Special to Moving Picture World from

Midwest News Service.
MANAGER HICKEY of the Star theater, at Brandon, has just started the serial "The Trey o' Hearts." The Majestic, at La Crosse, got 10 and 20 cents for the Salisbury Wild Animal pictures, and it is safe to say that money to anybody who was not satisfied. The Grand, at Menominee makes up its Sunday programs entirely from Pathe subjects. The Opera house, at Antigo, started its series of great pictures with "Nep-tune's Daughter" and made the admission for this only 5 and 10 cents to serve as a leader. The Lyric, at Edgerton, has started the serial "The Diamond from the Sky." A store in Port Atkinson gives tickets to the Crystal theater to boys who sell a certain brand of coffee. The Strand, at Racine, publishes a coupon which with one paid admission will admit two persons except on Saturdays and Sundays. Kimball & Kenneth, banjoists, who illustrate their music with motion pictures, were recent attractions at the Virginian, at Kenosha.

CHILDREN'S SHOWS AT DELAVAN.

The Pastime theater, at Delavan, has started a series of selected Saturday afternoon shows for children. These programs are secured through the co-operation of Miss Elizabeth Sumner, a school teacher of Minneapolis, who has been interested in the work for securing helpful pictures in Minnesota. She is spending her vacation in Delavan. The first feature was "Alice in Wonderland."

SHORT NOTES FROM WISCONSIN.

Robert Maxwell and Al Grutch, of Tomah, have opened a motion picture show at Wilton.

Thomas Trinius succeeds Harry Graham as manager of the Butterfly theater, in Milwaukee. Trinius retains the management of the Empire theater, with which he has been connected for ten years. The Crystal theater, at Monroe, is remodeling, redecorating and enlarging, but managers to clean up the house for Saturday and Sunday shows.

The Majestic, at La Crosse, makes Sunday a comedy day under a new plan whereby it changes bills four times a week.

The Peoples theater, at Superior, has reduced its prices to 5 and 10 cents for the summer, giving five or six reels of pictures and two acts of vaudeville.

The I. S. U. Moving Picture Company has had a company at Pewaukee producing pictures.

The Helm bill, which would have legalized Sunday picture shows, has received its final death blow in the Wisconsin legislature, the bill being refused to suspend its rules and to again receive the bill from the lower house.

IN CINCINNATI.

The Dome theater, at Youngstown, which has been undergoing repairs for some time, including the installation of a roomy balcony, which will add largely to its seating capacity, was reopened last Thursday with a special program to commemorate the occasion. A large orchestra was among the special features provided.

Maxxer Max Shagrin, of the South Side theater, Youngstown, O., left last week for a vacation of two weeks at Atlantic City, to recuperate from the toll of running a busy business and entertaining audiences. In his absence his twin brother, Joe Shagrin, who is spending the summer with him, will have charge of the South Side.

Historic Pat-in-Ray, near Sandusky, O., is to be featured in moving pictures, Director Will H. Gregory, of the Artone Film Co., of Detroit, and a company of forty people, spending four days there last week in the production of a military and historical drama entitled "I'm On My Way to Dublin Bay."

Cincinnati League Joins

Chamber of Commerce of Big Ohio City and Local Motion Picture Organization Are Now Affiliated—Formal Taking Into Official Body Now Progressing—Committee Appointed to Formulate Rules—Personal.

By Kenneth C. Crain, Cincinnati Correspondent of Moving Picture World.

THE consummation of the plan whereby the Motion Picture Exhibitors' League of Cincinnati, or, rather, the active members of the rejuvenated body of that name, are to become officially affiliated with the Cincinnati Chamber of Commerce, is in sight. In fact, the thing has actually been accomplished, as far as the organization of the League as one of the several affiliated branches of the Chamber is concerned.

The League is now a part of the Chamber of Commerce, and the necessary but more or less formal matter of bringing into the Chamber as individual members the members of the League is now going on. The first lot of exhibitors to take this step was represented by names posted for membership last week, the following having this honor: I. Lipson, of the Strand and the Family; J. J. Huebner, Jr., of the Twin City; J. A. Ackerman, of the Gateway; Jesse J. Klein, of the Empress, and Ben Bichnauer, of the Hyde Park.

At a meeting for the purpose of discussing the rules under which the League will operate as a branch of the Chamber, the following well-known exhibitors were appointed as a committee to take charge of this matter: A. G. Hettelschger, W. K. Howard, Charles F. Weigel, F. E. Demert, J. J. Huebner, J. Meis and L. W. Foster. The originators of the plan are jubilant over its success, and indications are that they will make good on their assertion that over 50 exhibitors will join, including all of prominence in the city.

REFERENDUM ON BESAW BILL.

The fight for and against the proposal to take the referendum vote on the so-called Besaw censorship bill, which was at the recent session of the Legislature as an amendment of the existing law, promises to wax extremely warm before the election rolls around, as the newspapers all over the State have taken it up, and argument pro and con is plentiful. As heretofore reported, the amendment to the censorship law makes manufacturers and exchanges equally liable with the exhibitor for showing pictures without the stamp of approval of the Ohio Board, and the manufacturers and exchanges have naturally objected strenuously for being brought into a matter which, as they assert, is in many instances beyond their control. On the other hand, exhibitors who have been prevented by the censorship law from running big drawing cards feel that now is the time to "hit a lick" against censorship, and are consequently doing all in their power to aid in securing the referendum.

FILM AS EVIDENCE.

The use of moving pictures taken for local human officers, as evidence of alleged cruelty to animals, may prove a novel feature of charges made against members of a Wild West show which has been performing at Cincinnati's Coney Island. The officers went up to the first performances, which had been widely advertised, because of the announcement that a bull fight was to be staged, and they secured scope for their activities. When a bucking broncho was, as they claim, urged to greater exertions by the use of genuine cowpuncher spurs, however, they thought they had enough "dope," and arrested two riders and the manager of the show. The camera man got some fine pictures of the show as a matter of news, and the film is available, the officers have already declared against their contentions of cruelty are well based.

"FRANCIS X. BUSHMAN WEEK."

The Lyric, whose season of moving pictures is proving to be highly successful, staged a decidedly unusual stunt last week, and one which met with the delighted approval of all its patrons, in putting on what was called "Francis X. Bushman Week." Two of the most successful of the recent characterizations of this popular star were shown, "The Slim Princess" the first half of the week and "Graustark" the latter half. Both of these are V-L-S-E productions, and the latter had previously filled a successful engagement at the Lyric, coming back stronger than ever, as has been the case with a number of first-class productions recently. Admirers of Bushman had plenty of chance to see the hero in action during "Bushman Week," and the Lyric management is contemplating ministering in a similar manner to followers of other popular stars later on, in view of the manner in which the trial of the idea succeeded.

CAPTAIN LUX IN OHIO RACES.

A pleasant bit of moving picture enterprise in connection with the recent motor boat regatta on the Ohio, which at first escaped attention, in addition to the fact that the Pathe people donated a handsome cup for one of the races, was the participation and victory of Manager Edward Lux, of the Universal and Cincinnati Buckeye exchanges, with his speed boat, the "Universal," in the 15-mile race. Mr. Lux himself handled the boat in the race, with Ed. Bernardi, a popular exhibitor, acting as mechanic. The victory of his boat attracted considerable attention for one of the best-known companies, was supplemented as to its moving-picture connection by the fact that the trophy was a handsome cup given by the B. F. Keith Co., and that moving pictures were taken of the race.

PRESIDENT OF THE FOREST THEATER WEDS.

Lee E. Ach, president of the company which operates the Forest, the leading Avondale house, and secretary and treasurer of the Samuel Ach Co., a big Cincinnati concern, was married a few days ago at St. Louis to Miss Rosemond Lewyn of that city. Mr. Ach is one of the big business men of Cincinnati, being president of the Cincinnati Trade Expansion League, besides taking care of the duties which are his in connection with the activities mentioned above. Miss Lewyn was formerly a member of Ned G. Goodwin's company, acting as understudy to Edna Goodrich, the famous beauty who subsequently became Mrs. Goodwin. Mr. and Mrs. Ach are spending their honeymoon in Maine.

CINCINNATI GOSSIP.

Frank Daniels in "Crooky," a five-reel comedy written especially for the former musical-comedy star and produced under the Blue Ribbon-Vitaphone brand, furnished a treat for patrons of the Jublin last week. The engagement was for the entire week, and many theater goers who formerly swore by Daniels welcomed the chance to see him again in moving pictures. The amazingly funny indiarubber countenance which used to keep big houses in paroxysms of mirth proved to be equally funny in moving pictures, and the engagement was one of the most successful of recorded at the Jublin since the first exhibition of "Tillie's Punctured Romance."

Victory for Show Houses

Picture-Saloon License Refused by San Francisco—Would Have Been Wedge for Other Licenses of Kind—Local League and Film Exchange Board of Trade Show Brewery Interests that It Would Be Dangerous to Press Matter. . .

By T. A. Church, San Francisco Correspondent of Moving Picture World.

THE strenuous attempt that has been made during the past six weeks at San Francisco to secure a license for the operation of a combined saloon and moving picture house in the Third and Howard street district has been unavailing, despite the pressure that was brought to bear on the Police Commission by brewery interests. The application of the Greek, saloonkeeper, Margolis, has been brought up at each meeting of the Commission since it was first presented, more than a month ago, but each time was put over for future consideration. It being the idea of the applicant to tire out the exhibitors who made it a point to be on hand at each session.

Realizing that the granting of one license of this kind would be but an opening wedge for the granting of many others, and that the result would be a great loss to the moving picture business, members of the Exhibitors' League of San Francisco and of the local Film Exchange Board of Trade kept in close touch with the matter and an interview was arranged with the management of the brewery that stood behind the saloon man. The film men represented that at the last general election strong pressure had been brought to bear upon them to run slides in their houses in favor of Prohibition, but that this had not been done as it was their desire to keep clear of such matters. They stated, however, that if saloons commenced to show moving pictures they would at once constitute a fight on the liquor traffic and would endeavor to make it a national issue. They showed the brewers the stand that had been taken on the question by the National organization at the recent convention here and put up such a united front that the brewers decided to withdraw their support in the license matter. At the meeting of the Police Commission held on July 15, the applicant in question was given a saloon and restaurant license, but the application for a moving picture permit was denied. Among those who worked hard to prevent the granting of this license were Eugene Roth and A. Goldberg, of the local League; M. L. Markowitz, president of the Film Exchange Board of Trade of San Francisco, and M. E. Cory, of the National League.

TRUCE ON NORTH BEACH.

The threatened reduction of prices at two of the leading moving picture houses located on North Beach district to two and a half cents has been averted and the white flag of peace is now waving on Broadway. During the past few months there has been a bloody price-cutting between the saloon and the dusky natives of foreign climes, who chiefly inhabit this section, have been enjoying entertainments at a lower price than prevail anywhere else in the city, perhaps in the entire country. When Sam Gordon, of the Broadway theater, recently purchased the interests of his partners in the Liberty theater, and announced his intention of selling two admission tickets for the price of one, there was a scurrying to and from among the generals of the other houses which culminated in a peace conference. An arrangement was speedily made whereby, for a substantial consideration, the Liberty theater will remain closed evenings, except Sunday evening, when vaudeville and moving pictures will be shown. In turn, the new Verdi theater will not feature vaudeville.

NEW EXCHANGE OPENED.

The Pacific Comedy Film Service has been opened in Film Exchange Building, 103 Golden Gate avenue, under the direction of H. J. Palmer, formerly of Knoxville, Tenn. Comedy films are being

handed exclusively, and while the exchange has been opened but a few days many bookings have already been made.

MANILA EXHIBITOR VISITS SAN FRANCISCO.

J. A. Cropper, of the Manila Exhibitors, Inc., Manila, P. I., was a recent visitor here and, after making an inspection of the Exposition, left on a visit to Eastern points. While here he made the rounds of the film exchanges and before returning home will make arrangements for service, most of his film at the present time coming through England. He is interested in the Gaiety, Manila, P. I.; Cine Gaiety, Guam, M. I.; Cine Eden, Cavite, P. I., and Cine Perla, San Roque, P. I.

UNITED HAS NEW MANAGER.

The United Film Service has a new manager in Fred Peachey, a well known film man of this city, whose specialty is working up country trade. J. W. Allen, until recently with this concern, is now with the Progressive exchange.

CHARLIE CHAPLIN CONTEST DRAWS CROWDS.

The Charlie Chaplin contest, held a week ago at the Empress theater, proved to be such a great success that another one is now under way, this being for boys under fifteen years of age. The cash prizes and the opportunities for a good trip have attracted a great representation of amateur talent and some of the boys have been parading the streets in costume to the amusement of onlookers.

OTHER SAN FRANCISCO NOTES.

The Jewel City Amusement Company has been incorporated here with a capital stock of \$50,000, by Frank Bert, W. R. Bacon, Olga Petroff, W. R. Stone and A. J. Evans.

R. L. "Rube" Goldberg, formerly of this city, but now located at New York, is a visitor here to inspect the Exposition and to secure some ideas for comedy cartoons and scenarios.

William Morgan, manager of the Seattle branch of the United Film & Supply Co., is here for a month's stay and President O. V. Traggardh is making some short trips on the road.

Hanche Sweet and Carlisle Blackwell, who last week made a mark at the Exhibitors' Ball at the Civic Auditorium, appeared in person at several performances at the Imperial theater, on Market street, during their stay here.

CALIFORNIA BRIEFS.

W. M. Clark has disposed of the Pastime theater at South Berkeley, Cal., to J. Ashkenazy.

Frank Panero is preparing to open the Delano theater at Delano, Cal. He was in San Francisco recently and purchased a Baird machine from G. A. Metcalfe.

George H. Bird, who has been filling a vaudeville engagement at Joyland, Sacramento, Cal., is investigating the proposition of taking over the Princess theater on Thirty-fifth street, and opening it as a moving picture and vaudeville house. If the deal under way is consummated the house will be remodeled.

Motion pictures have been taken of the fire department of Oakland, Cal., and these will be shown to the offices of various insurance companies as an argument for a reduction in insurance rates. The Majestic aldermen at Eugene, Ore., has been purchased from S. J. Greenwood

by M. T. Carkeek, who has taken possession. Mr. Carkeek was a resident of Eugene many years ago, but since leaving there has been conducting shows at Stockton, Sonoma, Angels and other cities in Northern California. He is an accomplished musician and will sing at each performance.

The school department of Fresno, Cal., will shortly purchase two moving picture machines for the new high school and Washington grammar schools, now being completed there.

The management of the Kinema theater, Fresno, Cal., has made arrangements whereby those presenting coupons clipped from daily papers will be admitted free between twelve o'clock noon and two p. m., to witness the first installment of "The Diamond From the Sky" serial. Those attending are to receive a Looney Panama hat, which entitled wearers to see the next two installments free.

In his annual report submitted recently to the Board of Education of Sacramento, Cal., Superintendent of Schools C. H. Hughes advocated the teaching of current events through the medium of moving pictures and suggested that blackboards be eliminated in favor of the moving picture screen.

GRIFFITH FILM DISCUSSION IN SPOKANE.

By S. Clark Patchine, Spokane Correspondent of Moving Picture World.

A MEETING of the city council at Spokane, Wash., on Monday afternoon, July 19, was held over the prospective presentation here for three weeks, starting August 1, of "The Birth of a Nation" at the Clemmer theater.

Spokane being ruled by a commission form of government the matter was taken before the council, composed of five commissioners, by the Rev. D. A. Graham, pastor of the Bethel A. M. E. church, backed by the local Christian church, an endorsement from the Spokane Ministerial Alliance and the J. L. Reno Post of the G. A. R. In an impassioned plea the Rev. Mr. Graham opposed his presentation. In Spokane of the production and said that at least two scenes, depicting negro characters in an unfavorable light, should be stricken from the film if it were shown.

Dr. H. S. Clemmer spoke in favor of the presentation and Judge Adolph Munter (white) championed the cause of the colored people and declared that the play would do much to stir up race prejudice in Spokane and that it was the council's place to do all in its power to prevent any such feeling being stirred up.

After more than two hours of the time of the city fathers had been taken up in the discussion of the mammoth production, declared by Dr. Clemmer to be a moving picture masterpiece, the council voted to send to the Commission of Public Affairs, Samuel Glasgow, to Seattle to view the production which is being shown in the Clemmer theater, Seattle.

During the discussion Commissioner Glasgow, who is the city censor and was recently made an advisory member of the National Board of Censorship, commended the support of the moving picture exhibitors since he has been censured and said that any changes or deletions had been carefully made. He declared that he had been accustomed to allowing moving picture managers to show pictures here which had been censored by the National Board of Censorship, but that he would be quite willing that any part of "The Birth of a Nation" found objectionable should be stricken out.

Commissioner Glasgow announced that he stood on the decision of the National Board of Censors, which had passed the picture, and unless something was wrong he would permit the production to be presented here.

Judge Adolph Munter appeared as a citizen rather than as an advocate and condemned the play. He said: "I went through the Ku-Klux-Klan in Alabama and the acts of these night riders

were not based on the outrages of white women by colored men, but upon an unreasoning prejudice toward the colored race. From personal knowledge the so-called historical facts portrayed are untrue."

E. J. Robertson protested on the ground that thousands of children who could not discern between fiction and facts would be given wrong concepts of the colored race and that prejudices would be formed or awakened that it would require years to wipe out.

SPOKANE BRIEVITIES.

One of the best pictures from a box-office standpoint, recently presented at the Class A, with the exception of the Charles Chaplin pictures, was the Kalem feature, "Midnight At Maxim's," shown July 16 and 17. The many shapely limbed young women dancers held the interest of the audiences throughout the four reels and the "Donkey Dance" called forth much laughter.

Mary Pickford continues to draw large audiences and the matinee on July 20, the hottest day of the year thus far, when "Little Fair" was being presented, on the Frontpoint picture was largely attended. The theater is advertised as the coolest place in town, owing to its ventilating and air-cooling system. A cartoon, "Watching and Waiting," on the weekly pictures made by William C. Morris, now of New York City and formerly cartoonist on the Spokesman-Review, Spokane, was applauded by the audience. The announcement of a cartoon, appearing on the bill by Mr. Morris is a good drawing feature.

Betty Hansen, billed as the Royal actress of Europe, who is playing before the camera for the William Fox production, is appearing at the Casino this week in "A Woman's Resurrection," from Tolstoy's play. This is Miss Hansen's third appearance in Spokane and the performances are well attended, especially by the Scandinavian and Danish people.

Francis X. Bushman is appearing in "The Accountant," at the Majestic.

Robert Warwick in "The Face in the Moonlight" proved a successful attraction at the Liberty theater for a four days' run. Emmett Corrigan in "Greater Love Hath No Man" proved a good follow picture for three days. This theater has changed the uniforms of ushers and doormen from dark blue cloth to light trousers and shirtwaists for the warmer weather and Manager Ralph Ruffner is being praised by the employees for the consideration of their comfort. The uniforms are natty.

F. M. Black, manager of the Lyric picture house, Coeur d'Alene, Idaho, bought the equipment of the Casino theater there and closed the Casino.

An agreement has been reached by the Rex and Dream Motion picture theaters of Coeur d'Alene, according to authoritative information whereby both are to be under the direction of C. R. Potter, who has bought out the interest of O. R. Shern, who owned the Rex. It is understood that the agreement provides that Mr. Shern can re-purchase should he so desire.

NOTES FROM THE NORTHWEST

Special to Moving Picture World from Midwest News Service.

BIDS have been secured by A. W. Eiler, of Walla Walla, Wash., for the construction of a new modern theater on the east Main street in that city. It will be an ultra modern picture house, 60x142 feet. Exhibitor A. W. Eiler, of the Bijou Grand theater, Walla Walla, Washington, is putting up the new theater to be called the New American. It is just opposite to the old stand and will have a seating capacity of 1,055 and be a very pretty house and will cost \$150,000. All the latest improvements are to be included and the building is to be ready early in the fall. Mr. Eiler, by the way, is a pioneer picture man in the Northwest.

Moving picture people for the night program for the big celebration in Caldwell, Idaho, when the Liberty Bell was there.

Portland Contest Row

District Attorney Demands Adjustment of Difficulties When Complaints Are Made Claiming Unfairness in Awarding Prizes of Picture House Contest—Some Who Had Worked Hard Were Disqualified and Kicked.

By Abraham Nelson, Portland Correspondent of Moving Picture World.

THE Deputy District Attorney of Multnomah County advises that several complaints have come to him from young women who have taken part in contests conducted by picture exhibitors, particularly in Portland's suburbs, that they have been disqualified as the contest neared its close and that all their work had gone for nothing. The District Attorney's office has insisted upon adjustments in cases of this kind by arbitration to determine the fairness of the disqualification with a view of paying to the disqualified contestant the reasonable value of her services to the theater manager.

The first prize has usually been a trip to the San Francisco exposition with second and third prizes of less value and the contests have sometimes been worked in conjunction with other mercantile advertising schemes, making it sometimes impossible to decide upon whom the blame should be laid when accusations of fraud are made.

PORTLAND SERVICE PREFERRED.

Traveling firm representatives making the territory in Southeastern Oregon and Northern California advise that the exhibitors in those districts prefer to book their attractions from Portland and over Seattle rather than from San Francisco because of the inconvenient train schedule through those districts from the South.

This condition of affairs seems to exist notwithstanding the fact that many of the towns in question are closer to San Francisco than Portland. The train upon which the exhibitors usually book the territory from San Francisco usually arrives in Southern Oregon and Northern California in the early part of the evening, and when the travel is heavy delays are frequent and audiences often disappointed. From Portland a train leaving at midnight arrives in this territory in plenty of time for the evening show and for this reason exhibitors favor Portland as their booking point.

NATURAL COLOR SLIDES ARE STARTLING.

Portland had the surprise of its life during the recent invasion of the Shrine on tour of the Pacific Coast when Henry Berger, heretofore a quiet and unobtrusive resident of the city, startled our citizens by showing to the visiting nobles slides of the magnificent scenery along the new Columbia Highway photographed and projected in natural colors. Mr. Berger has been experimenting with the presentation of natural color pictures and has improved upon the original invention with results heretofore thought impossible.

The wonderful scenes from the highway were shown upon the screen in the ballroom of the Multnomah Hotel and as the snow-clad peaks reflected in the natural blue of the Columbia River, foregrounded by a fringe of yellow blossoming dogwoods or as the setting sun faded on the slope of Mt. Hood and a purple haze lay over Portland's buildings in the valley, the Eastern visitors gasped with astonished admiration. For Mr. Berger's pictures presented what no hand painted slide ever could show, true color, true sunlight, wonderful shadows and passive life as it exists on Oregon's hills.

During the four days that Mr. Berger has shown his slides he has been importuned by local film men and exhibitors who desire to prelude their regular shows with the luxury of Mr. Berger's Oregon scenery. Mr. Berger is not in the commercial business of making slides and has not announced how he will exploit his

achievement, but advises that the slides will be exhibited privately in New York soon.

SUNSET THEATER IMPROVEMENTS.

The Sunset theater, Jennings and Son, owners, and J. E. Murphy, house manager, is adding to its already elaborate front a lighting arrangement which will make the entrance one of the most conspicuous on Washington street. The entrance front of the building occupied by the theater will be outlined in pink and red lights carrying out the sunset effect followed in the general decorative scheme of the theater. In addition to the lights already in the lobby two arcs of 750 candlepower each will be installed.

ALLIANCE MAN VISITOR.

Andrew J. Cobe, treasurer of the Alliance of Motion Picture Exhibitors, a two day visitor in Portland recently. He reports that business conditions in the territory he has covered show signs of improvement. The Standard Feature Film Company recently organized closed with Mr. Cobe for the Alliance program in this territory.

MAJESTIC THEATER RENOVATES.

The Majestic theater is doing its annual renovating and many changes in the interior decorations are contemplated. The work is being carried on without shutting down the house and without inconveniencing the patrons. At this time the old seats are being replaced by those of the latest type with ballbearing hinges and French upholstery, the new seats for the lower floor costing in the neighborhood of \$4.00.

NEW POLICY AT THE NATIONAL.

M. M. Rodde, the new manager of the National theater, has made several changes in the policy of that theater which he advises have been very successful. "The Sea Wolf," formerly shown at 20 cents, did a big business, as did Mary Pickford in "Tess of the Storm Country." "Hypocrites," formerly shown in Portland at 25 cents, was secured by Mr. Rodde for a return engagement and ran a big audience during the week of July 25. The price of admission at the National is 10 cents.

Six girl ushers in white uniforms have replaced the men heretofore employed and this new uniform series is making as much favor on the part of the National patrons.

MILLION DOLLAR MYSTERY STARS MAKE PORTLAND.

James Cruze and Sidney Bracey, late stars of "The Million Dollar Mystery," stopped one day in Portland on their way to San Francisco and were well received at the Columbia, the theater at which the serial was shown in Portland.

OREGON BRIEVITIES.

A. Cacherell, owner of the Orpheum at Seaside, Ore., was a recent visitor in Portland. He reports that the summer season has opened up well with the hot weather.

F. W. Newton, Rainbow theater, McMinnville, was a recent visitor at the office of the Film Supply Company of Oregon.

C. Olson, of North Powder, Ore., passed through Portland on his way home from Southern California. He pronounces Universal as the worst place of the world.

R. Drauff Bros. have acquired the Bell theater at Springfield from J. J. Bryan.

Films in Western Canada

Vancouver Conditions Show Legitimate Theaters Slowly Giving Place to the More Popular and Cheaper Form of Amusement—More and More of the Bigger Pictures in Demand—Same Is True of all Northwest Canada

By E. C. Thomas, Vancouver (821 Rogers Building) Correspondent of Moving Picture World.

WESTERN CANADA is under the spell of the fleeting film, for the populace has decreed that actors should be seen and not heard. The situation in Vancouver, B. C., may be taken as typifying conditions generally. The Empire theater opened with a dramatic stock company, but closed after two weeks of bad business, while the Imperial, with stock musical comedy lasted very slightly longer. On rare occasions the Avenue plays a road attraction for one night. The Orpheum (the local Sullivan & Conside house, and an exceptionally fine theater, seating 1,800) has discontinued vaudeville, and is now showing seven reels of pictures, changing twice weekly. This is one of the houses turned back by the new interest in the pictures by the owners, and the picture policy bids fair to be permanent. Even Pantages shows a reel or more of pictures in connection with its vaudeville program, and with the exception of the Columbia, playing pictures and small time acts, this is the only theater in town showing other than straight pictures. Of the latter there are about twenty-five or thirty now in operation.

DEMANDS DOUBLE WIRING.

The City Electrician and License Inspector recently made a tour of the Winnipeg houses, and announced that all theaters must be equipped with a double system of wiring.

TWO KIDDIES FOR FIVE.

P. G. W. Giff, of the Family theater, is now admitting school children to matinees at the rate of two for five cents. The Majestic, in the business district, has for the past year or two been a two-for-a-kid place. With each admission ticket is given a special ticket good for any show within the following week.

PLANNING A CROSS-CONTINENT THEATER CHAIN.

Development which will undoubtedly have an important bearing on the Canadian theatrical situation were forecasted at the annual general meeting of the National Amusement Company at Vancouver, B. C., July 17. This company, after its reorganization a year ago, acquired four additional moving picture theaters, and now controls a chain of eight houses in Western British Columbia—the Globes, Columbia and Bijou in Vancouver; the Columbia and Bijou in Victoria; the Empire in North Vancouver, and the Bijou and Nanaimo Opera house in Nanaimo. The company is controlled by local capitalists and the following are the officers and directors (some of the leading citizens, by the way of Vancouver): President, Frank T. McDougall; vice-president, the Atlantic Marpole; secretary-treasurer, I. B. Fulton; managing director, W. P. Nichols; directors, O. A. Allan, W. A. Shaw and W. H. Wood.

So successful has been the past year, even in the face of the prevalent hard times, that the company contemplates expansion that will eventually extend its interest from the Pacific to the Atlantic. Plans already outlined call for the erection on Granville street, the main street of Vancouver, of a magnificent new theater, seating 2,000, with a large stage capable of accommodating any road attraction, and which will be used for pictures when not occupied by traveling shows. A new theater planned for Victoria will be used for vaudeville, and will have a seating capacity of 1,500. The Bijou at Nanaimo will continue as a picture house, but the theater will be practically rebuilt, and the seating capacity increased from 800 to 1,200. This will be accomplished by extending one side and one end wall.

Mr. Nichols will soon leave for the East, and will arrange to either lease or construct new theaters in Calgary, Edmonton, Regina, Saskatoon and Winnipeg. It is planned eventually to extend activities further East, and acquire houses in Toronto, Quebec, Fort William, Ottawa and Montreal. The capital stock has been increased to \$1,000,000, and it is considered likely that Eastern capitalists will soon be added to the board of directors.

The marked success of this company, during a period which has been the worst in the history of Canada, is highly gratifying, and indicative of the firm position the moving picture has taken in the lives of the people.

GRAND TRUNK TRAVEL FILM.

R. C. W. Lett, tourist and colonization agent for the Grand Trunk Pacific Railway, has started from Prince Rupert on a trip over this newly-opened transcontinental line, accompanied by a camera man. Moving pictures will be taken of the beautiful scenery that abounds in the mountain divisions, and these will be exhibited not only on this continent, but in all parts of the United Kingdom.

HEARD IN CANADIAN NORTH WEST.

Scenes of the Edmonton (Alberta) flood were taken by Freeman & Company, of that city, and shown at the Empire theater in connection with a four-reel program, under the auspices of the Board of Public Welfare. Prices were 25 cents and 50 cents, and ten per cent. of the receipts was donated to the relief fund for the benefit of flood sufferers.

A. D. W. Giff, of the Family photographer, is to have full charge of all Wild West attractions at the Vancouver Exhibition, Aug. 12-21, and has just returned from the interior, where he made arrangements with many cowboys to attend, bringing with them the wildest horses obtainable. This is the big fair of the year in British Columbia, and Mr. Giff should have an opportunity to catch some exciting action among the bucking bronchos. He was formerly camera man with Miller Bros.' 101 Ranch outfit, but is now doing commercial work in this vicinity, as well as photographing all important happenings.

Alfred Harvey, aged 24, formerly a musician at the Rex, Winnipeg, Manitoba, and later with Ralph Glabe, the well known amusement man at that place, died July 3 of heart failure.

Theater managers of Regina, Sask., are just now engaged in a fight with the Musicians' Union. The houses—the Rex, the Rose and the Roseland—have capitulated, and now display a Musicians' Union slide at all performances. As a result the various unions are doing some rather effective boasting for these theaters.

The Universal Exchange, of Winnipeg, recently arranged a private showing of the Lola Weber-Phillips Smalley feature, "Scandal," at the Gaiety theater. Big business is anticipated when the picture is released.

CLOSE-UPS OF VANCOUVER.

Jack Tripp, handling "Tillie's Punctured Romance" in Western Canada for Bert Levey, of San Francisco, came up on the S. S. "President" and fulfilled expectations by leaving us laughing when he held court. His bookish, snooty, scream into the Rex for a week at 25 cents and 50 cents (night prices). At last accounts the picture was on for a full week at the Bijou, Winnipeg, following a week at the Province, of the same city.

The Globe theater, which usually changes twice weekly, ran Salisbury's Wild Life Pictures for a full week to good business.

The equipment of the Maple Leaf theater was recently disposed of at a balliff's sale, under an action brought by the landlord for overdue rent. The outfit was bought by L. S. Nichols, who has opened up Paramount pictures. A flat price of 10 cents was announced, but matinees were later reduced to 5 cents.

Manager Muir of the Dominion, is pulling for summer business by the installation of a symphony orchestra of eight pieces, in conjunction with his excellent pipe organ, which has heretofore been used alone. The music is featured, as well as the musicians themselves.

IN MINNESOTA.

Special to Moving Picture World from Midwest News Service.
ST. PAUL residents are recalling Chester Clegg, new manager of the exchanges of the United Film Service Association, as a bright faced, cheerful little newswoman who sold them their papers and the morning, some twenty years or more, at the corner of Fifth and Roberts streets. He was so little and so young, and yet he had such an unusual business sense for one of his years that he showed a "corner" in news hustling business in that part of the town.

The newest angle of women's work for better picture shows for children in Minneapolis, the planning of a co-operative appeal to producers for more films suitable for youngsters. It is hoped to make some pictures in St. Paul next fall which can be used for children's shows.

Patrick McMann has given up his sublease on the Park Opera house at Brainerd, and Frank G. Hall has again become local manager of the house, which is under lease to F. E. Stone.

Directors of the Starland Amusement Company have been discussing plans for enlarging the Starland Palace theater, at Eighth and Wabasha streets, in St. Paul. One of two plans is to build an entirely new motion picture house adjoining the present building. A seating capacity of 3,000 is the aim.

Plans for complete remodeling of the Empire theater building at Duluth, which recently was damaged by fire, included a motion picture theater blanketed by storerooms. A. W. Hunt, Duluth, is architect.

H. B. Smoot, of Kerkhoven, has purchased the Milo theater, at Little Falls, from Italy Butts.

L. V. Calvert, manager of the New Garrick theater, at Minneapolis, and Miss Florence Campbell Ryder, of Sioux Falls, S. Dak., singer at the scene house, were married at Sioux Falls.

The Crystal, at Fairmount, owned by A. B. Clark, was closed for a short time while arrangements were made for a new film service.

W. J. Arnold has sold his motion picture show at Howard Lake.

The Crystal theater, at Bird Island, showed pictures made at a local farmers' picnic.

S. K. Leen has changed the name of the American at New Ulm to the Ruby. He has changed prices to 15 cents for Saturday and Sunday and 10 cents for other nights. The show is presented only on Thursdays, Saturdays and Sundays. It will be a strictly 10-cent house.

Archie Du Clos has purchased the Lyric theater, at Marshall, from Mrs. Alton.

C. F. Hall has purchased the Echo theater, at 25th and Central avenues, in Minneapolis, from Hitchcock & Francis.

Two well-known photoplay stars recently appeared in person at Pueblo, Colo., and Manager Anderson of the Grand must have spoken his thoughts freely to a reporter, this item as witness: "While Cruze and Bruce have been known to the fans of the Grand, they were so full of talk about carburetors, speeds, taking hills on the high, driving without chains and other gibberish that Manager Anderson was glad to get rid of them."

"PANTOMIME, POLITICS AND PROHIBITION."

By Edwin H. McCloskey, New England Correspondent of Moving Picture World.

A MOVING picture campaign is to be conducted by former Governor Eugene N. Foss of Massachusetts in his efforts to be elected to the gubernatorial chair for another year. The plan as it is outlined at present, is to have moving pictures taken of the various industries of the Bay State and to have them shown throughout the territory. He will then give them to the national prohibition committee for use in its national campaign. The former governor himself will also be seen in these pictures addressing large gatherings and mingling with the workers.

The governor claims that the sending of these films throughout the state will be a great benefit to the different Boards of Trade and incidentally to himself. This plan of a political campaign is the sole topic of conversation among Boston politicians since it has been announced. One political leader has characterized the campaign as the "Three P" campaign, namely, pantomime, politics and prohibition.

NEW ENGLAND ITEMS.

A new open air theater has been opened at Beverly, Mass., by Messrs. Beckett and Mulvaney. They are using the General Film program.

Manager Edward J. Farrell of the New England office of the General Film Service has returned from a two weeks' trip through the Province.

Arrangements have been completed whereby the new Pathe serial will be printed in story form in the Boston Globe. Manager Samuel Bernfield has received many requests for bookings on this picture.

Manager Harry Gustin of Keith's Bijou Dream, Boston, Mass., has received many letters from the patrons of his playhouse, asking that the theatre be compensated of the Balboa serial "Who Pays," which has just completed its run in the theatre. Samuel Hasse of the New England office of the General Film Service is one of the contestants in the world series contest, which is being conducted by the Boston American.

A new moving picture feature is being run in the Boston Journal daily. A photograph of some prominent photoplayer, three columns in width and a half column special story, is published each day. This feature is tending to increase the paper's popularity.

At the runoff of the Fox feature, "Dr. Rameau," in the exhibition room of the New England office of the Fox Film Corporation, every exhibitor was compelled to applaud the picture. Manager Harry F. Campbell stated that he was surprised at the reception.

An announcement of great importance to every New England exhibitor will be made shortly by Manager Fred B. Murphy of the New England United Film Service. During the past month and a half Mr. Murphy has been in New York three or four days a week on business. He desires to state that this announcement will be of vital importance to every exhibitor.

Sam Moscow, roadman for the New England office of the United Film Service, has returned from a recent trip through Maine, during which he won a special prize offered by Manager Fred B. Murphy for the roadman selling the most service during a fixed period.

Manager Winfield H. Bradley of the New England office of the Mutual Film Service has returned from a three weeks' vacation, which was spent in Frederick, Md.

Manager J. A. Eblow of the New England Universal Film Service and a party of friends are enjoying a short vacation in the Maine woods. During his absence, Assistant Manager Albert Shaller is directing the New England destinies of the Universal program.

Manager W. D. Foster of the Community Moving Picture Circuit, which is furnishing free moving picture shows to the children of the tenement districts of Massachusetts has arranged with Manager Fred B. Murphy of the United Film Service to have many of the best productions which were released through the United Program. These features have been in great demand by persons interested in settlement work and have expressed their approval of the films.

Charles Barolet, formerly connected with the New England office of the United Film Service, has returned from a four months' trip through the west.

Stanley Hand has succeeded J. C. Elliott as the manager of the New England office of the World Film Corporation.

The New England Educational Association is preparing a series of moving pictures entitled "Historic and Picturesque New England." These will be exhibited in the Central and Western States for the purpose of inducing picture travel to New England territory. The first of this series, "Metropolitan Boston of Today," is practically completed.

SMALL FINES FOR SUNDAY VIOLATION.

By John F. Flanagan Maine (Bangor) Correspondent of Moving Picture World.

WHETHER or not amusement places are to be allowed in the future to cater to the crowds at Old Orchard, a leading Maine summer resort, on Sundays, is a matter that depends to a great extent on the next move of the selectmen, as well as upon the part they take in enforcing the "Blue Laws," which they have started to do.

To test the practicability of enforcing the Sunday Blue Laws, complaints against the proprietors of four enterprises, including the moving picture house of which John W. Duffy is proprietor, were sworn out last week. The complainant in each case was H. D. Pike, who had been conducting a shooting gallery that was ordered to close. Mr. Pike, after being told that he could not do business on Sunday, contended that he would see how generally the Blue Laws could be enforced, and proceeded to swear out warrants. All the respondents appeared in court except Mr. Duffy, who was out of town. Small fines were imposed, and in two of the cases sentence was suspended.

THE STAR AT FREEPORT NOT A LITTLE HOUSE.

Mary E. Coomb, former owner of the "Little Hip" theater at Freeport, Me., asks for a correction of the statement in the issue of July 3 that a small moving picture playhouse opened at Freeport, representing the first competition experienced by the Mortimer Amusement Co. She says in part: "The present manager of the Star theater, Mr. H. N. Bragdon, is not the man who first opened the place. I, Mrs. Mortimer, has met with. I ran the 'Little Hip,' now the Star, for sixteen months, and sold it to Mr. Bragdon June 1, as I am about to embark on a much larger enterprise. I ask you to correct the statement that the Star is a little theater or a first opposition."

TALKED OF IN MAINE.

The Delano Planing Mill, on Fore street, Portland, Me., which manufactures the Maine planing mill, was recently inaugurated by a \$100,000 fire recently. The Mortimer Company advises that fortunately 100 of its cleaners had been sent to the shipping at Freeport, so the company will be able to fill orders for a few weeks at least. The plant will be rebuilt at once.

The Mortimer Amusement Co. is conducting a photoplay theater at Freeport, under the name of Universal service, also playing the Pathe serial, "Exploits of Elaine." Business keeps up to standard for the warm weather. Admission is 15

cents and one 25-cent ticket admits two adults, which is found to be a good feature. F. E. Mortimer, the proprietor, is thinking of building a house with a seating capacity of 400.

The Bangor Railway & Electric Company, which conducts Riverside Park, a summer theater in Hampden, near Bangor, Maine, has just started using moving pictures at Riverside on Sunday evenings. The introduction of "Edison and Leah," a live-act Universal feature, was seen by a large audience last Sunday. This is the first time that people of Bangor have had an opportunity to see moving pictures at a summer theater on Sunday and it is appreciated.

Henry Main, proprietor of the Patten moving picture house, was a visitor to Bangor during the past week, and secured some General Film features.

The Lemken Bay Yacht Club has started using Universal films for a private moving picture show given at the club for the purpose of raising funds on Saturday. Fifteen cents admission is charged.

E. D. Wilder, proprietor of Odd Fellows hall, Lincoln, Maine, is holding a prize contest for naming the theater. Five dollars will be given to the successful contestant. Mr. Wilder will use Universal service.

Proprietor J. McGilleuddy, of the Star theater, Richmond, is using Universal service one night a week.

Wallace Gould, proprietor of the Pastime theater at Brunswick, which was destroyed a few months ago by fire, will open his new house August 8. It is called The New Pastime, and will be one of the finest theaters in the state. There are to be 700 seats.

The Coliseum theater, Gardiner, J. Lurna, proprietor, will open in August, after having been closed during the summer.

The New Millinocket theater, at Millinocket, has opened under direction of Mr. George Ferland. Mr. Ferland will use a five-reel show in his new house, consisting of Universal service and local features, the features being booked through Earle B. Tinker of Ellsworth. Mr. Ferland's theater at East Millinocket will be opened in the near future.

The Strand, Old Town, under the efficient management of Henry Thibodeau, is doing well through the summer months. Phoenix pictures are proving a good drawing card.

The Chic theater, Milo, is using one preferred feature a week from the Tinker-Phoenix Company. The Chic is managed by Paul Pecken, and is one of Maine's best theaters.

Friends of Earle B. Tinker, agent for the Phoenix Film Company, will sympathize with him in the misfortune which has come upon Mrs. Tinker, who, it is feared, is gradually becoming blind. She is under the care of Dr. MacCallister.

The Swimming Club, at Bar Harbor, Maine, one of the most exclusive organizations of this fashionable summer resort, contains many members and among its members, is now having moving picture exhibitions. The first one, during the past week, was a great success.

Following the regular dinner a moving picture show, with all the thrillers that appeal to audiences of every type, was given. The audience was large and enjoyed the hairbreadth escape of the heroine just as much as at the nickel shows. Mrs. Whalen, who has been employed in the various Keith moving picture theaters in Bangor for the past seven years has returned from a vacation spent at Carmel with Mrs. Whalen. Mr. Whalen is now employed at the Park theater.

Studio For Rent.

Our outdoor Studio will give you the better results on all your studio scenes and save the cost of your studio hire. Get over the idea that you must have artificial light. Studio floor 40 x 50 (take 100 ft. shoot). In-cluded in the Studio are: 100 ft. scenery and props, 10 ft. Eight Large Dressing Rooms, small dark room, etc. Hotel and Restaurant on grounds. For details address: C. E. RARA, Room 21, P. O. Box 444, Fort Lee, N. J. (Louis Mass, Prop. Trolley cars pass the door).

Ohio Referendum Call

Cleveland Expects 100,000 Signatures to Petition for Referendum on Censorship—President Den J. Sawyer, of Local League, in Charge of Campaign—Allied Interests Back Movement—Patrons of Shows also Actively Interested.

By J. D. Raridan, Ohio Correspondent of Moving Picture World.

OHIO exhibitors and exchange men are pushing the campaign for a referendum vote on the censorship law with increased fervor. Nearly every theater manager in Cleveland is soliciting the signatures of his patrons to petitions demanding that the proposition be put before the people of the state for a vote. Ben J. Sawyer, president of the Motion Picture Exhibitors' League of Cleveland, is in direct charge of the campaign.

More than 100,000 signatures are expected in Cleveland alone. It is estimated that 5,000 citizens of Cleveland earn a living either directly or indirectly from the photoplay enterprise and each of these is expected to use his or her influence in bringing about an understanding of the situation in Ohio. Aside from the exhibitors, real estate men, brokers, lithographing concerns, printing houses, illuminating companies and a score more business interests are concerned with the motion picture business in Cleveland. Mr. Sawyer's aim to make all these interests see how vitally censorship enmeshes the theater and thus indirectly touches to a great extent the allied industries.

Women patrons of the picture theaters appear only too willing to sign the petitions for referendum, though to do so would be of no avail. A number of managers have been asked by women to permit their signatures and were disappointed to learn such would be ineffective.

MANDELBAUM INTERESTED IN NEW COMBINE.

Emmanuel Mandelbaum, local picture play promoter, is on the organization committee of a \$2,000,000 combine of picture exhibitors. The object of the organization, it is understood, is to standardize the output of the local producers and introduce each year one mammoth play. Final plans of the organization will be perfected at a meeting in Chicago, August 25. William Sowers, of St. Louis, is in charge of the organization work.

CLEVELAND SHORT NOTES.

Tim Long, now in charge of the Melba theater, Detroit and Highland avenues, Cleveland, is one of the popular managers of this city. He has worked the business of the theater up to capacity—even after enlarging it to seat 1,000 people.

Charles A. Garner, former assistant manager of the Milne theater, has been secured to manage the Princess, one of Cleveland's downtown picture houses. He is planning a change of policy to feature attractions.

Frank M. Riefelander, owner of a picture theater at Urbana, O., is a candidate for mayor of that town. In addition to his interests in this line, Riefelander is a detective and humane officer—and has a hobby. His particular hobby is pigeons and he has raised this feathered friend for forty years.

Hiram Cookwell, of Bucyrus, O., went to a picture theater a week ago and there saw his granddaughter, Elsie Janis, in her recent film production of "Caprices of Kitty."

INDIANA SABBATH PROTEST.

Special to Moving Picture World from Indianapolis Trade News Service.

AFTER apparently getting away with his purpose to keep his shows open on Sunday, James Alcorn of Greensburg, Ind., found himself the center of such a storm of protest started by the Christian League that he called off the attempt.

No public statement was made by Alcorn, but J. Ed Murr and Walter H. Ray, his aides, pastors of two churches appointed by the protest meeting to call upon Al-

corn, made an announcement praising the reasonableness of the owner greatly, and his willingness to defer to the judgment of many of the citizens as highly commendable.

The city administration refused to take a stand in the matter, and it is quite likely, if the doors of the show houses had been opened, the performance would have been allowed without legal protest. The advance notices were to the effect that the city council had given permission for the exhibitions on Sunday, but when the church people "rose up" there was not a councilman who would admit that he had done anything of the sort. It may be so. At any rate, Alcorn is not trying to question anybody's veracity.

HEARD IN INDIANA.

There is always a crowd waiting to get into the first or seven o'clock show at the Princess theater, Crawfordsville, Ind., one of the steady money makers on the Indiana circuit.

Henry W. Sommers, moving picture censor at Gary, Ind., has a petition from the colored people of the town asking that the appearance of "The Nigger" at the Cosmo theater be cancelled. It is probable that the picture will be shown in spite of the protest, as it is believed the colored people do not understand the nature of the film to his laudatory of the man who finds he has negro blood in his veins.

The Orpheum theater, Evansville, is now changing pictures daily and the vaudeville circuit is booked for a week.

The Little Grand, Madison, Ind., has the white brick front about completed.

R. F. Keith's House, Indianapolis, is announcing the Harry Chaplin amateur imitations every Tuesday and Friday.

More seats have been installed, extra space obtained in the aisles and two big suction fans added by the remodeling at the Theatre, Washington, Ind.

The stock season has closed at the Family theater, Lafayette, Ind., but the house will not close, the management announcing a film program afternoon and night. The house is being remodeled, two Powers 6A machines, electric operated, a mirror screen, ventilating fans and later a pipe organ go into the house.

Lawrence Hipkind, manager of the Orpheum, Hartford City, Ind., was called to the bedside of his brother at Wabash, Ind., who is seriously ill.

Vernon, Ind., sailor boy on the New Hampshire writes home that pictures are one of the attractions on board.

The Highland Film Company, a new producing company at Cincinnati, capitalized at \$150,000, may locate a studio at Lawrenceburg, Ind., in the hills on the Ohio, the section affording a great variety of natural settings which appeal to the promoters. James Tate Ford, president of the company, has closed an option on ninety-six acres near Ft. Thomas, on the Kentucky side of the river.

J. A. Ormliston has opened a show at Brimley, Ind.

Vincent Knig of Huntington, Ind., has bought the Theatrum at Newcastle, Ind. His policy will be a change of program daily, with features Monday, Wednesday and Friday.

The Buckien theater, Elkhart, Ind., will install a pipe organ. The house is showing nothing but films now.

Manager Rogers of Crumpe theater, Columbus, Ind., will add a vaudeville to the films attractions of his house, beginning in August the week of the county fair.

Lawrence Hipkind, manager of the Orpheum, Hartford City, Ind., has been made a member of the B. P. O. Elks, the Scouts of Hartford City, a tribute to his

popularity among the youth of Hartford City.

Photoplays of historic setting are being run at the Indiana Union at Bloomington, Ind., the seat of Indiana University. Big attention has greeted "Spartacus" and "Julius Caesar."

Miss Edna Malson, a Universal star, is to appear at the Cosmo theater, Gary, Ind., in talks before the screen. At the same time the Cosmo theater is showing "Vanity," a picture in which Miss Malson is the heroine.

The World Film Corporation of Richmond, Va., has filed notice with the Indiana secretary of state of the increase of capital stock to \$5,000,000.

The Park theater, 2431 East Tenth street, Indianapolis, was sold at auction by McPadden & Burkhardt.

Indianapolis graduates of Culver Military Academy arranged for an exhibit of the Lyman Hows pictures of life at the Academy, the show being given at the Victoria theater, Indianapolis.

Levi Reynolds, of Chalmers, Ind., is building a theater that will be ready about Sept. 1. It is to have removable seats and available for dancing on short notice.

Layman Downey has bought My Show from Charlie Walker. My Show is in Rochester, Ind., and has been doing a good business for some time. Mr. Downey retires as county treasurer soon and bought the house with an eye to the future.

The Columbia Amusement Company, Lafayette, has sold the Orpheum theater, Lafayette, to Charles Richardson and J. M. Chamberlin, who have been running the house for some time.

BUFFALO NEWS LETTER.

By Hilby Hison, Buffalo Correspondent (229 Oxford Avenue) of Moving Picture World.

THE Colonia theater, at Lansing and Nichols streets, Utica, N. Y., has been extensively remodeled and is now the Colonia, formerly the Buckley, is owned by the Hippodrome Amusement Co. and is managed by Peter Karl, vice-president of the concern. The house has been made cozy and beautiful. Improvements include a new ventilating system. High class moving pictures are featured at the Colonia.

Another recent opening was that of the Granite theater, of Newark, N. Y. John Wrench is owner of the building and Lynn Wrench is manager. The seats are of circassian walnut and the finishing is in black walnut with tinted walls and ceiling. The theater seats about 400.

The Grand moving picture theater, Olean, N. Y., which was redecorated, has been reopened. The color scheme is in pink and green.

Manager Leon Schlesinger of the Palace theater, Buffalo, now changes his attractions four times a week—Sunday, Monday, Wednesday and Friday. Under this change of policy is largely for the benefit of noonday patrons.

By a court order Mayor Rand, of North Tonawanda, N. Y., has been directed to issue a seven-day license to Henry Kilger, proprietor of the Oliver theater, to operate a moving picture theater in that city.

Manager Fisher of Crystal Beach, a summer park near Buffalo, recently had moving pictures taken of bathing and other scenes at his resort. Manager Michael of the Academy theater, Buffalo, furnished several muscular young girls to pose in the pictures, which were shown later at the Academy. Edward Scanlan, Western New York editor of the Buffalo News, is press agent for Crystal Beach. He has had wide experience in this line.

The Park is the name of a Hammondport, N. Y., moving picture theater, formerly the Elks. E. J. Johnson is the new proprietor of the house.

J. W. Boeckmann is president and treasurer and S. E. Shaw managing director of the Niagara Motion Picture Co. of Olcott Beach, N. Y. The concern will take

local views and later may feature educational films.

A moving picture theater is being built at the rear of the new O'Reilly block in Exchange street, Geneva, N. Y.

Spurrer and Linn are extensively repairing the Armory theater, Binghamton, N. Y.

A new 10,000 orkan is being installed in the Schubert theater, Utica, N. Y., and will be ready probably by Labor day. The pit which the organ will occupy is 25 feet wide, 14 feet long and 10 feet deep.

Various phases of the New York Telephone Co.'s business were explained in moving pictures recently at the Hippodrome theater, Niagara Falls.

Chautauquans, some of whom formerly criticized moving pictures, now heartily endorse this form of amusement, and at the amphitheater at Chautauque films are shown to good crowds. There also is an open-air scene at the resort at Lake Rochester, N. Y. Five prizes in gold were awarded to the successful imitators of the famous actress and filmy.

The Rochester (N. Y.) Ministerial Union has asked that the local moving picture interests repudiate a recent exhibition there of a film which the ministerial union has called filthy.

Charles W. Denzinger has resigned as manager of the Olympic theater, Buffalo. Mr. Denzinger is planning to remove to New York following a vacation on his farm. His successor at the Olympic has not been announced.

CAPITAL CITY GOSSIP.

F. N. Crocker has recently opened the Ghent theater in Norfolk, Va. While in Washington last week he reported that despite the heat he was doing a good business. Mr. Crocker has been showing the Fox features.

W. F. Harris, manager of the Superior theater in Richmond, Va., has been here contracting for features. He intends converting his house from a "littery" to a straight ten cent proposition.

Mrs. A. E. Thorp, who opened the first theater in Richmond, Va., was a visitor at the home of Lieut. and Mrs. Jim P. Anderson in this city. It is said that Mrs. Thorp contemplates retiring from the motion picture business and to travel throughout the United States visiting those places which she has heretofore only seen on the screen. Mrs. Thorp has already disposed of the Rex but still conducts the Hippodrome.

Beal & Iden have opened the Blumount theater in Blumount, Va. This is one of the attractive summer mountain resorts an hour's ride from Washington.

J. T. Cornwell has opened a motion picture theater in Purcellville, Va.

A large plate glass window in one of the doors of the Federal theater, 814 Light street, Baltimore, Md., was demolished recently when a horse attached to a wagon endeavored to have himself considered as a patron of the house. He had walked upon the sidewalk and through the closed door.

"GOING SWIMMING?"

The latest organization in this city is the Motion Picture Swimming and Exchange Men's Swimming Club. Each day a score or more of the leaders in both branches of the business pile into automobiles and are whisked away to the Y. M. C. A. pool. Harry Crandall is the leader of the swimmers and so far has succeeded in getting at least half-way across the tank in one afternoon. Herbert Laborn and Joseph Morgan are looked upon to take future honors in the aquatic classes, for both of these are quite expert swimmers. After the tank hour they then devote themselves to various athletics in effort to win a prize for a much-hoped-for heavy fall business.

Anti-Labor Pictures

In Washington, Local Labor Interests Disapprove of Certain "Unfair Attacks" on the "Workers of the Country." Through Film Shows Managers of Theaters Put It Up to Manufacturers—Comedy Corps also Criticized.

By Clarence L. Linn, Washington Correspondent of Moving Picture World.

CERTAIN labor interests of the National Capital are voicing their disapproval of what they declare to be pro-capital, anti-labor film plays which they say seem to have a monopoly of the theaters at the present time. One writer in a local paper states that he has often resented "these flagrantly unfair and prejudiced attacks upon the workers of the country, and on more than one occasion have expressed my opinion to the managers of the theaters, who have usually replied that this is the sort of play the film companies furnish, and that they are obliged to take what they can get. If this is the case and if it is the result of a definite policy of the film manufacturers to discredit working men, who are the chief patrons of the 5 and 10 cent houses, I should think this would be a subject which union labor might do well to look into."

Following this comes the plaint of George W. Sollers, who is connected with the local police headquarters, in the *Washington Monthly*, wherein he states that "it has always been the impression that the motion picture was intended to instruct, amuse and entertain those to whom the movie maker is dependent for support and ultimate business success. To their credit be it said that the majority of the screen pictures and photographs are elevating in tone, well constructed and free from exaggeration and misrepresentation. There is, however, a class of shows misnamed 'comedies' billed as representing scenes in a policeman's life, to which policemen as a class strenuously but none the less rightfully take exception."

Continuing, Mr. Sollers declared that the policemen resent being exhibited in pictures or elsewhere as "under jackets" or as fourth-class clowns. "The plays to which they especially object are those in which the policeman is pictured as a bewhiskered numskull; a shack said to be a police station wherein there is a gang of automatons in crazy-quilt uniforms on a bench asleep. He says a silly-billy enters and fires a revolver to wake up the "squad," and so on, ad nauseam, and a movie star takes the lead. He arraigns the producers for turning out such gross misrepresentations and going down the line, the exhibitors for allowing the same to be projected in their theaters.

TO SHOW LATIN-AMERICA WHAT WE CAN DO.

Motion pictures are to play a prominent part in the campaign of the camera manufacturers to secure a larger share of the commerce with the republics of South and Central America. The Bureau of Commercial Affairs, which is acknowledged substantially all the leading universities of the United States, has secured several hundred reels of films depicting American manufacturing plants. These have displayed before boards of trade, manufacturers' associations, chambers of commerce and universities. The Bureau has already obtained a collection of such films with titles in Spanish for circulation in the Argentine Republic. It is stated that one reel of motion pictures will do more to educate our Latin-American neighbors to the greatness of our country than tons of printed literature.

JOIN V-L-S-E FORCES.

Leon J. Bamberger, manager of the Washington branch of the World Film Corporation, has severed his connection with that firm to accept a position under C. R. Seelye, assistant general manager of the V-L-S-E. Mr. Bamberger will establish the sales department for the new company.

F. B. Spurrer, who is the assistant

manager of the Washington branch, will open an office in this city for the V-L-S-E on or about Sept. 1. He has just resigned his position with the World Film Corporation and now goes to Philadelphia, from where he will cover the territory to be assigned to him. Alvin Bachrach, now roadman with the World Film Corporation, will join Mr. Spurrer and will visit the exhibitors in Virginia and North Carolina. Mr. Spurrer will personally attend to the business in the District of Columbia and Maryland, in which territory he has a large following.

GET SILVER BACK FROM FILM BATH.

Recovery of silver from the worn-out fixing bath used in making motion-picture films has been a matter of much interest to the one plant engaged in it in Los Angeles, Cal., where thousands of feet of negatives and positives are developed each day. The picture studios are located in and around the city. The chief ingredient of the composition used on a photographic plate or film is silver bromide. Under the action of the light much of this is changed chemically and is rendered practically insoluble, but a considerable portion is left in a free state, and this is removed by the hyposulphite of soda used as a fixing bath. Owing partly to chemical changes, but mainly to the accumulation of the silver bromide held in solution, the fixing solution eventually becomes inactive. Formerly it was thrown away, but now it is sold and the silver is recovered. The average tank, where the rack system of development is used, holds from 165 to 200 gallons of the solution and the price usually paid for a tankful is \$20. The solution is collected in a tank wagon which is equipped with a pump and hose for pumping from the laboratory tanks. It is then placed in a precipitating tank and treated with some chemical, such as sodium sulphide, with the result that a residue consisting of sulphid of silver is precipitated. This is then subjected to chemical treatment which extracts the pure metallic silver in quantities sufficient to make the business of recovering it profitable to the operators.

REVENUE TAX PLUS A PENALTY.

Proprietors of theaters and other places wherein public entertainments are conducted who do not pay their special revenue tax created under the emergency act of 1914 will have to pay a penalty if the same is not received at the internal revenue office, at 713 G street, Northwest, by August 1st. According to Deputy Collector S. E. Perkins, this tax is due July 1, and it is the belief of the collector who is in charge of the local office that many are not aware of the fact that a penalty is placed on the tax bill if they do not pay up before the end of the month.

A. Carlos, general representative of the Fox Film Corporation, was here in Washington looking after the business brought about by the new policy of that organization and reports exceptionally good business in Philadelphia, where in one day he received nearly one hundred applications, each of which was accompanied by a certified check covering one month's service. Mr. Carlos leaves Washington for a tour of the middle west, visiting Pittsburgh, Cleveland, Cincinnati and

Sam Dembow, Jr., district manager for the southern states for the Fox Film Corporation, covering the territory embracing the states of New Orleans, Dallas and Washington offices, spent some little time in this city putting into operation the new one-a-week policy. He leaves for the south, going to Savannah, Ga., by sea.

FILM EXCHANGE CLUB TO HOLD MEETING AUGUST 5.

Special to Moving Picture World from Philadelphia News Service.

A MOST important business meeting and luncheon has been arranged by the new Film Exchange Club of Philadelphia to be held at the Bellevue-Stratford Hotel, Broad and Walnut streets, on the date of Aug. 5. Every member of the club has been urgently requested to attend as business of a very important nature will be transacted at this session of the association. Several new members have recently joined the organization, including Mr. Marcus, Mr. Libros and Mr. Rochford.

TUBERCULOSIS FILMS.

Motion pictures showing the ravages upon the human system made by tuberculosis, and showing measures of prevention, were recently used by Director of Health and Charles Ziegler, who was the principal speaker at the opening of the health and sanitation carnival held by the Home and School League of the William Cramp Public School, Howard street, above Ontario. The exhibition took place in the school building. Director Ziegler explained the different phases presented by the pictures in detail and took the greatest precautions to impress upon the minds of his audience the simple rules of keeping well.

HEARD IN PHILADELPHIA.

C. S. Edwards is managing the business of the Pathe Exchange during the absence of Mr. Atwood, who is at present enjoying a vacation amid the healthful and invigorating balmy Maine atmosphere.

The Germantown Theater Company, of Philadelphia, has been incorporated under the laws of Delaware for \$5,000 to conduct amusement enterprises, including moving picture establishments.

The disbursement of the one per cent. monthly dividend which has recently been the custom of the Mutual Film Company has been discontinued.

The Colehup Supply Company announces the sale of much moving picture equipment, including a No. 6A machine, to the Dayton Lumber Company, of Dayton, Pa.

The Lippincott Aldrome, B street and Allegheny avenue, is now running moving picture exhibitions several nights each week and, during the balance of the week, is known as the Allegheny A. and is used for the purpose of staging fighting exhibitions. This policy will only continue for a short period of time, according to the management of the alldrome.

The management of the new Windsor theater, Frankford, announces that they are doing a most satisfactory business and that they have every reason to believe that the theater is going to prove a huge success.

A charter has recently been granted under the laws of Delaware to the Standard Magic Mirror Sales Company, the character and object of which firm is to manufacture and sell moving picture screens of all varieties in any part of the world. The majority of incorporators are residents of the city of Dover, Del., and it is said to have capitalized the new concern for \$15,000.

Mr. G. J. Schaeffer, district manager of the World Film Corporation, was recently a visitor to Philadelphia.

Mr. and Mrs. Effinger, of the Leader theater, 41st street and Lancaster avenue, West Philadelphia, are preparing for their vacation, when they will motor through the New England States to Maine, stopping at Boeton for several days in order to visit several friends of theirs who reside in the Hub.

William Wirtz, of the Calfhup Supply Company, 1201 Race street, has returned from a trip to the Niagara Falls, at which place he spent a most enjoyable vacation. On the return trip Mr. Wirtz stopped at Cayuga, O., where he has bought the occasional Carbon Company is located, and placed a large order for American carbons.

Harry Saunders, well known personage around the headquarters of the Svaab Film Service, 1327 Vine street, announces his engagement to Miss Lillian Coats, the wedding to take place in September.

The Atlantic Coast Development Company, C. R. Hall, president, are constructing an auditorium at Avalon, N. J., with a seating capacity of two thousand. They expect to have it completed early in August.

EXCHANGES MAY LEAVE DALLAS AND ITS CENSORS.

By S. G. Parker, Dallas Correspondent of Moving Picture World.

DURING the middle of July, the Board of Public Welfare, under which the local motion picture censors work, in Dallas, had a meeting and formulated plans to restrict films from showing in the city that had any tendency toward the immoral. According to the ideas advanced at that meeting, about one-fifth of the pictures that have been coming in to Dallas would be on the restricted list. The Fox productions featuring Theda Bara were especially in the minds of the board members in discussing the future censorship question.

On Monday, July 19, the exchange men met in the offices of the Consolidated Film & Supply Co. and discussed the situation, and it was suggested by Manager Larson of the Fox branch in Dallas that the exchanges give notice to the Municipal authorities that unless the censorship ordinance was put more reasonable, the exchanges would vacate the city, moving to Fort Worth, thirty-three miles west of Dallas. He said that Dallas as a city should appreciate the investment of film exchanges had in the city, and that they should do what they could as a city to help the film business and not be hampering the industry at every chance as the city fathers have been in the past two months.

It is very probable that definite action in the entire matter will be taken within the next two weeks, but the majority of the exchange men believe the city will so arrange the ordinance that the really meritorious film will be passed for showing in the city.

BYRD TO MANAGE LOCAL WORLD FILM OFFICE.

W. M. Byrd, traveling representative of the World Film Corporation at Dallas, has been installed as manager of that office by the Southern district manager, E. Auger. F. M. Sanford, former manager, is in California on a vacation, and it is said upon his return he will be appointed manager of another World office. Mr. Byrd is very popular in the Southwestern territory among the exhibitors and his

competitors. He has received prizes from Mr. Lewis J. Selznick, general manager of the World, for turning in more business than any other road man in his territory.

WILL CONTINUE V-L-S-E. DALLAS THEATER DIDN'T DROP V-L-S-E. OFFERINGS.

In our issue of July 24, on page 691, we stated that the Queen theater of Dallas, Texas, had "sprung a surprise" by changing its program from General Specials, V-L-S-E, "The Goddess," etc., to a different brand, are in receipt of a letter from Manager E. H. Hulsey, of the Queen, stating that the theater has been and expects to continue booking V-L-S-E offerings. This house does not adhere to any exclusive program and will often use V-L-S-E offerings in the future.

Request is made that this statement by Mr. Hulsey be published in the Southern Theatrical News.

BRIEFER NOTES FROM DALLAS.

John M. Sayre, exhibitor at Ennis, Tex., was blessed with a baby girl on July 12. W. J. Shivers, formerly owner of the Cliff Queen theater, Dallas, Tex., is now opening the old Healy arcade in Fort Worth.

J. W. Box, Dixie theater, Rockdale, Tex., has temporarily discontinued business, but will open again about Sept. 1 with an almost entirely new house, the remodeling work starting upon his closing the house. The Cozy theater, Waco, Tex., opened the middle of July with what might be called "the official opening" "The Heart of Maryland," with Mrs. Leslie Carter starring.

Jno. Snively at Paris, Tex., has closed his Lyric theater for repairs, and will have one of the newest theaters in the state when completed about Aug. 15.

F. G. Wallace, representative of the Williamson Submarine Pictures in the Consolidated Film & Supply Co., offices at Dallas, has returned to New York.

E. Auger, Southern District manager of the World Film Corporation, is visiting in Dallas this week.

A. D. Bethard will soon open his theater at Peak and Bryan streets, Dallas, Tex., with a seating capacity of 600. The house will be located in one of the best suburban districts of the city.

Harry Botto, booking clerk for the World exchange at Dallas, is now with the Mutual, and C. E. Buchanan, formerly with the Progressive, is handling the booking at the World.

Albert Russell, general manager of the Texas Metro office, is sojourning this week in Atlantic City with the stockholders of the Metro.

W. E. Atkinson, special representative of the Metro, from New York, visited the Dallas office that concern last week and left for Chattanooga, Tenn.

The war series of the Picture Playhouse Film Co. are going good in the Southwestern territory, and Manager McIlhenny is keeping them working solid.

W. J. Lytle, manager of the majority of the motion picture houses in San Antonio, still wants more of them. During the last six months he has opened the Empire, seating 1,800; the Soledad, seating 2,100; the Soledad theater, seating 1,800; and now he has plans approved for another big one on Commerce street, which will seat around the two thousand mark.

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Calendar of Daily Program Releases

Releases for Weeks Ending August 7 and August 14

(For Extended Table of Current Releases See Pages 1082, 1084, 1086.)

General Film Company

Current Releases

MONDAY, AUGUST 2, 1915.

BIOGRAPH—Love's Rescue (Drama).
ESSANAY—The Kiss (Drama).
KALEM—The Maker of Dreams (Special—Three parts—"Broadway Favorites" Drama).
LUBIN—The Taunt (Drama).
SELIG—The Melody of Doom (Special—Two parts—Drama).
SELIG—Hearst-Selig News Pictorial, No. 61, 1915 (News).
VITAGRAPH—The Serpent's Tooth (Comedy).

TUESDAY, AUGUST 3, 1915.

BIOGRAPH—The Drab Sister (Special—Two parts—Drama).
ESSANAY—Business Rivals (Special—Two parts—Drama).
KALEM—The Hypnotic Monkey ("Ham & Bud" Comedy).
LUBIN—The Rakoon Hose Company (Comedy).
—A One Real Feature (Comedy).
SELIG—The Taking of Mustang Pete (Western—Drama).
VITAGRAPH—The Scar (Broadway Star Features—Special—Three parts—Drama).

WEDNESDAY, AUGUST 4, 1915.

BIOGRAPH—Jane Eyre (Special—Three parts—Drama).
EDISON—Not Much Force (Comedy).
ESSANAY—"Dreamy Dud" In A Visit to His Uncle Dudley's Farm (Living Cartoon).
—A Scenic Subject on the same reel.
KALEM—Mysteries of the Grand Hotel, "The Secret Code Installation No. 3" (Special—Two parts—Drama).
KNICKERBOCKER STAR FEATURES—Tides of Time (Special Feature—Three parts—Drama).
LUBIN—Country Blood (Special—Two parts—Drama).
SELIG—The Prima Donna's Mother (Drama).
VITAGRAPH—The Repentance of Dr. Blinn (Drama).

THURSDAY, AUGUST 5, 1915.

BIOGRAPH—The Fixer (Comedy—Drama).
ESSANAY—Street Fakers (Comedy).
LUBIN—The Witness (Special—Three parts—Drama).
MUNA—Waking Up Father (Comedy).
SELIG—The Scarlet Lady (Special—Three parts—Drama).
SELIG—Hearst-Selig News Pictorial No. 62, 1915 (News).
VITAGRAPH—A Disciple of Plato (Comedy).

FRIDAY, AUGUST 6, 1915.

BIOGRAPH—Her Mother's Oath (Drama) (Biograph Re-Issue No. 9).
EDISON—June Friday (Special—Four parts—Drama).
ESSANAY—Broncho Billy's Protegee (Western—Drama).
KALEM—For High Stakes (Special—Two parts—Comedy—Drama).
LUBIN—A Day of Havoc (Drama).
VITAGRAPH—Dimples and the Ring (Comedy).

SATURDAY, AUGUST 7, 1915.

BIOGRAPH—Frederick Holmes' Ward (Comedy—Drama).
EDISON—Not Wanted (Child Story).
ESSANAY—Eyes that See Not (Special—Three parts—Drama).
KALEM—The Substitute Fireman (Episode No. 39 of the "Hazards of Helen" Railroad Series—Drama).
LUBIN—Billie's Debut (Comedy).
SELIG—The Black Leopard (Jungle—Zoo—Drama).
VITAGRAPH—Pat Hogan, Deceased (Special—Two parts—Drama).

General Film Company

Advance Releases

MONDAY, AUGUST 9, 1915.

BIOGRAPH—Her Hidden Life (Drama).
ESSANAY—The Bank (Special—Two parts—Comedy).
—The Happy House (Drama).
KALEM—The Runaway Wife (Special—Four parts—Drama).
LUBIN—The Great Lone Land (Drama).
SELIG—Hearst-Selig News Pictorial No. 63, 1915 (News).
SELIG—The Face in the Mirror (Special—Two parts—Drama).
VITAGRAPH—What Did He Whisper? (Comedy).

TUESDAY, AUGUST 10, 1915.

BIOGRAPH—The Law of Love (Special—Two parts—Drama).
ESSANAY—When My Lady Smiles (Special—Three parts—Drama).
KALEM—The Winning Wash (Ham & Bud Comedy).
LUBIN—Horrible Hyde (Comedy).
—Relentless Dallon (Cartoon—Comedy).
SELIG—The Gold Dust and the Squaw (Drama).
VITAGRAPH—Life's Yesterdays (Special—Two parts—Drama).

WEDNESDAY, AUGUST 11, 1915.

EDISON—Food For King and Riley (Comedy).
ESSANAY—The Fable of "The Tip and the Treasure" (Comedy).
KALEM—The Riddle of the Rings (Episode No. 4 of the "Mysteries of the Grand Hotel") (Special—Two parts—Drama).
LUBIN—Bod Emmett, Ireland's Martyr (Special—Three parts—Drama).
VITAGRAPH—His Fair Godmother (Comedy).

THURSDAY, AUGUST 12, 1915.

BIOGRAPH—Stronger Than Love (Drama).
ESSANAY—The Bell Hop (Western—Comedy).
LUBIN—The Power of Prayer (Special—Two parts—Drama).
MUNA—A Case of Limburger (Comedy).
SELIG—When Love Is Mocked (Special—Three parts—Drama).
SELIG—Hearst-Selig News Pictorial No. 64, 1915 (News).
VITAGRAPH—His Bunkie (Melodrama).

FRIDAY, AUGUST 13, 1915.

BIOGRAPH—The Last Drop of Water (Drama) (Biograph Re-Issue No. 10).
EDISON—The King of the Wire (Special—Three parts—Drama).
ESSANAY—Broncho Billy Steps In (Western—Drama).
KALEM—The Country Girl (Drama) (Re-Issue).
LUBIN—The Deception (Drama).
VITAGRAPH—A Keyboard Strategy (Comedy).

SATURDAY, AUGUST 14, 1915.

BIOGRAPH—The Little Slavey (Drama).
EDISON—A Sprig of Shamrock (Drama).
ESSANAY—The Cave on Thunder Cloud (Special—Two parts—Drama).
KALEM—The Limited's Peril (Episode No. 40 of the "Hazards of Helen" Railroad Series—Drama).
LUBIN—Her Romeo (Comedy).
SELIG—The Orang-Outang (Drama).
VITAGRAPH—Heavy Villains (Broadway Star Feature—Special—Three parts—Comedy).

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Calendar of Daily Program Releases

Releases for Weeks Ending August 7 and August 14

(For Extended Table of Current Releases See Pages 1082, 1084, 1086.)

Universal Film Mfg. Co.

SUNDAY, AUGUST 1, 1915.

LAEMMLE—Paternal Love (Drama).
 L-KO—No release this week.
 REX—Jealousy, What Art Thou (Two parts—Comedy—Drama).

MONDAY, AUGUST 2, 1915.

BROADWAY UNIVERSAL FEATURES—The Scarlet Sin (Four parts—Drama).
 NESTOR—It Happened While He Fished (Comedy).

TUESDAY, AUGUST 3, 1915.

GOLD SEAL—The Great Ruby Mystery (Two parts—Detective—Drama).
 IMP—Her Wonderful Day (Drama).
 REX—The Proof (Comedy).

WEDNESDAY, AUGUST 4, 1915.

ANIMATED WEEKLY—Number 178 (News).
 L-KO—In the Claw of the Law (Comedy).
 VICTOR—My Tomboy Girl (Two parts—Comedy).

THURSDAY, AUGUST 5, 1915.

BIG U—Out of the Flames (Two parts—Modern—Drama).
 LAEMMLE—No release this week.
 POWERS—Lady Haffies & Detective Duck in "Saved By a Seent" (Comedy).

FRIDAY, AUGUST 6, 1915.

IMP—Leash the Forsaken (Three parts—Drama) (Imp—Release).
 NESTOR—Little Egypt Malone (Comedy).
 VICTOR—No release this week.

SATURDAY, AUGUST 7, 1915.

BISON—Gene of the Northland (Two parts—Western—Drama).
 JOKER—Their Bewitched Elopement (Comedy).
 POWERS—Around the Corner (Drama).

SUNDAY, AUGUST 8, 1915.

LAEMMLE—The Source of Happiness (Drama).
 L-KO—Shot In a Barroom (Comedy).
 REX—Betty's Bondage (Two parts—Drama).

MONDAY, AUGUST 9, 1915.

BROADWAY UNIVERSAL FEATURES—Judy Forgot (Five parts—Comedy).
 NESTOR—Dan Cupid Fixer (Comedy).

TUESDAY, AUGUST 10, 1915.

BIG U—Where Happiness Dwells (Drama).
 GOLD SEAL—A Cigarette, That's All (Two parts—Drama).
 IMP—To Frisco, Via the Cartoon Route (Hy Mayer Comedy—Cartoon).

WEDNESDAY, AUGUST 11, 1915.

ANIMATED WEEKLY—Number 179 (News).
 L-KO—Hello Bill (Comedy).
 VICTOR—Refuge (Two parts—Drama).

THURSDAY, AUGUST 12, 1915.

BIG U—His Beloved Violin (Two parts—Drama).
 LAEMMLE—No release this week.
 POWERS—The Elephant Circus (Vaudeville Act).
 —Little People in Fur (Ditmars Educational).

FRIDAY, AUGUST 13, 1915.

IMP—Driven By Fate (Three parts—Drama).
 NESTOR—Lost—Three Teeth (Comedy).
 VICTOR—No release this week.

SATURDAY, AUGUST 14, 1915.

BISON—Chasing the Limited (Two parts—Drama).
 JOKER—A Dip in the Water (Comedy).
 POWERS—Haunting Winds (Drama).

Mutual Film Corporation.

SUNDAY, AUGUST 1, 1915.

KOMIC—The Deacon's Whiskers (Comedy).
 MAJESTIC—Victorine (Two parts—Comedy—Drama).
 THIANHOUSER—The Game (Drama).

MONDAY, AUGUST 2, 1915.

AMERICAN—Detective Blinn (Two parts—Detective—Drama).
 KEYSTONE—Lovers Lost Control (Two parts—Comedy).
 RELIANCE—The Bride of the Sea (Romantic—Drama).

TUESDAY, AUGUST 3, 1915.

BEAUTY—Cupid Takes a Taxi (Comedy).
 MAJESTIC—Billie's Goat (Comedy).
 THIANHOUSER—When the Fleet Sailed (Two parts—Naval—Drama).

WEDNESDAY, AUGUST 4, 1915.

AMERICAN—The Mighty Hold (Underworld—Drama).
 BRONCHO—The Golden Trail (Two parts—Western—Drama).
 RELIANCE—The Little Boy that Once Was He (Drama).

THURSDAY, AUGUST 5, 1915.

DOMINO—The Promoter (Two parts—Western—Drama).
 MUTUAL WEEKLY—Number 31, 1915 (News).

FRIDAY, AUGUST 6, 1915.

FALSTAFF—A Plugged Nickel (Comedy).
 KAY-BEE—The Heart of Jabez Flint (Two parts—Drama).
 RELIANCE—A Woman of Nerve (Drama).

SATURDAY, AUGUST 7, 1915.

RELIANCE—The Ceremonial Turquoise (Two parts—Drama).

SUNDAY, AUGUST 8, 1915.

KOMIC—Father Love (Comedy).
 MAJESTIC—Big Jim's Heart (Two parts—Western—Drama).
 THIANHOUSER—The Revenge of the Steeplejack (Drama).

MONDAY, AUGUST 9, 1915.

AMERICAN—The Exile of "Bar-K" Ranch (Two parts—Drama).
 RELIANCE—The Little Orphans (Melodrama).
 RODEO—Aunt Matilda Outwitted (Comedy).

TUESDAY, AUGUST 10, 1915.

BEAUTY—Jimmy on the Job (Comedy).
 THIANHOUSER—Cupid in the Olden Time (Split—Two parts—Drama & Fantasy).
 MAJESTIC—The Right to Live (Comedy—Drama).
 THIANHOUSER—

WEDNESDAY, AUGUST 11, 1915.

AMERICAN—Comrades Three (Drama).
 BRONCHO—Shorty Inherits a Harem (Two parts—Drama).
 RELIANCE—The Noon Hour (Comedy—Drama).

THURSDAY, AUGUST 12, 1915.

DOMINO—The \$100,000 Bill (Two parts—Drama).
 MUTUAL WEEKLY—Number 32, 1915 (News).

FRIDAY, AUGUST 13, 1915.

FALSTAFF—Gussie, the Graceful Life Guard (Comedy).
 THIANHOUSER—Weighed in the Balance (Drama).

SATURDAY, AUGUST 14, 1915.

RELIANCE—The Way of a Mother (Two parts—Drama).

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THE GREAT LONE LAND (August 9).—Marion Harley, the only child of a railway agent, marries a poor fellow. Her father, Neal, is unable to obtain employment, and becomes a prospector. They are very poor. When their only child is three years old, Neal decides to move to a new region, and sets out in their wagon to cross the desert.

While the mother and father are busy making camp, the child opens the spigot of the water cask, a loss not discovered until next morning. The wagon is abandoned and they go forward on the horses. The horses in time become exhausted, and Neal and Marion struggle forward on foot. Besides carrying the child, Neal must half carry Marion. Marion realizes that there is no chance for all of them, but that without her to support him, her father will die through and save the child. She therefore steals away while Neal is in an exhausted sleep. When he wakes and finds the note she has left, he realizes that she is right, and, though heartbroken to think that he must abandon her, takes the child and slingers on.

Marion, after getting to the point where strength would permit, has fallen unconscious, and is so found by her father, who, with a fully equipped party is inspecting a country for a new proposed railway line. She is revived enough to tell her story, and the party follows her trail. Neal is found unconscious but living, and the child is unharmed.

RELENTLESS DALTON (August 10).—This cartoon comedy shows the adventures of the hero, the persecuted heroine, and the pursuit of the villainous Dalton.

HORRIBLE HYDE (August 10).—Reginald Claverhouse, an actor, once a lion, is rather afraid of his landlady, for he is a timid chap in spite of a good front. When she demands her pay, he begs hard and gets off for this time. He secures an engagement in stock and the first play is to be Dr. Jekyll and Mr. Hyde. He has played the part before and maintains up the tale, but the landlady, looking through the transome, is almost scared to death. He sees that she is afraid and decides to go around the false teeth as a protection. Instead of paying his bill he could even borrow money from her if he got to her. He comes the opening night and the landlady is in the audience. She realizes that she has been tricked and when he comes home there is a heart-rending scene, and she even takes the teeth away from him.

BOLD EMMETT, IRELAND'S MARTYR (Special)—Three Parts—August 11).—This play is enacted during the stormy days when Robert Emmett tried vainly to free Ireland. Con Feely loves Nora Doyle, who lives with her mother. In a cave nearby men are making arms and ammunition. Robert Emmett visits them, and they come into the heart of the enemy's camp disguised as a flute player, and return safely. The constabulary visits a family and a riot starts. Emmett escapes by Major Kirk is taken to the home of Mrs. Doyle. Nora and Con nurse him back to health. There is a meeting of the rebels, and they go to the house, which is attended by Emmett. An informer, Feely, has notified the authorities and soldiers surround the house. Emmett escapes by climbing up a chimney, and Nora and Con are arrested for treason, tried, found guilty and sentenced. Con is led first to the execution, the rope is put around his neck and the trap is ready to be sprung. A friend of Con's in a tree-top overlooking the prison yard shoots at the rope and it is cut. Con escapes. In the meantime Major Kirk, remembering the kindness of Con and Nora, has obtained a pardon, and in the nick of time saves them from execution, and all ends happily.

THE POWER OF PRAYER (Special)—Two Parts—August 12).—Andrew Morgan, a self-made capitalist, is money mad. His friend, the Rev. Dr. Ross, is a religious fanatic. The clergyman induces Morgan to attend a lawn festival, and there Morgan meets Madeline Wilson, a learning girl. Madeline refuses him. He thereupon sets out to ruin her father, and when Wilson appeals to him for help, Morgan replies that only as a man-in-law will he be of service. To save her father, Madeline marries Morgan. Morgan

scorns at his wife's belief in God. The union is blessed with a son. The mother dies, and Morgan plans to make the boy a financier. He sends the girl to the grammar school where her teaching little Andy his prayers. The clergyman, Scott, remonstrates, but to no avail.

And then little Andy becomes ill. When Morgan rushes home frantically with Scott after receiving a message from the governors, the family doctor tells him that there is little hope. Morgan telegraphs for the best specialist in the country. The specialist arrives. Morgan, unable to bear witnessing the child's suffering, remains in the next room with Scott. After a while, the clergyman goes to find out how the child is. Scott tells him that the child is dying, that money has failed, and there is but one hope left, "On your knees and pray to God!" Morgan sinks to the floor, and a prayer comes from his lips. As if in answer, an old chemist comes up to the house. It develops that the old chemist has discovered a new remedy for the child's illness, and although the specialist is skeptical, it is tried, and proves successful. All this time Morgan has been in his knees in the next room, and when Scott enters and tells him that his prayer has been answered, Morgan slowly takes the cross that hangs from the clergyman's neck and presses it to his lips.

THE DECEPTION (August 13).—Henry Wharton, a popular author, and his wife, Frances, receive mail on the morning the story opens. His wife's letter is from an old sweetheart. Wharton sees the writing on the envelope and becomes jealous. He goes to his study and tries to write a story, but he cannot get his mind on it. He goes downstairs, only to find the wife and Thomas, the old sweetheart, in earnest conversation. He looks through the waste basket and finds the scraps of the letter, and then hears a conversation on the telephone. He goes to her room and an angry scene follows. He leaves the house and goes to Burton, an apartment house. He goes to his room, turns home, and finds a note on his desk, which he reads, and seems to find a good idea for his new story. He goes to his room, and in his wife's bedroom, and getting up, looks in her room and sees her coming to his study. He lies behind the curtains and sees her go to his desk and take a cross which he has left there and which Burton has been edging into his room and which she follows her to Burton's apartments, where he finds her alone with Burton. He breaks open the door and Burton throws a vase at him as he enters. Wharton dodges the vase and shoots at Burton, and then renounces his wife. The scene goes back to Wharton furiously writing at his desk and just finishing the story. He takes the story into his wife's room and tells her he has just finished another one of his wild stories based on what might have happened to Burton, Wharton and Frances. They laugh over the story and Wharton calls Burton on the phone and tells him of the story. Burton goes back to bed, as it is two o'clock in the morning. The picture ends with a good night kiss between Wharton and his wife.

"HIER ROMEO (August 14).—Billie himself admitted that Bess was not crazy—she was merely nervous. He told her that she was as crazy as she. Had she been reading "Othello" she might have wanted Billie to be a Moor. He told her that he would be a Moor, and she wrote Billie that he must either come as Romeo or not at all. Billie just naturally wanted to see his girl, so he hired a costume and went. He told his chauffeur that he would be back in a couple of hours, and the chauffeur knew that that meant three or four hours. He went for a roadhouse and got a drink. He made a rope ladder out of a clothes line and some bean poles, but he had never rehearsed the rope before and he realized that if he flew a moment later when Bess's father discovered him and pumped a load of birdshot into his back, he was as far as he was. He was no car there, so he kept on flying down the road, but not rapidly enough to beat out some more time. He told his girl that he was not his lucky day, for he ran right into another Romeo, who was also the object of pursuit because of his poor pronunciation. He told the angry villager, mistaking Bill for her Romeo, gave him another road run, until he met the car coming along the road. That got him out of his predicament. He had to decide that Romeo was not for him.

KALEM.

THE RUNAWAY WIFE ("Broadway Favorites," 4 parts—August 9).—Blinded by overwork, Eastman with his wife and son, lives with his mother. His father eventually drives him from the house and leads Eastman to believe that his wife has eloped with Vane, a former suitor. Alice, the wife, is a woman of serious character, and sends her earnings to her husband. Hester, however, intercepts the letters and appropriates the money.

Driven forth by the unscrupulous woman, Eastman and Arthur go to the city. Vane hears that he is in the city and eventually finds him. Alice, ignorant of the fact that her husband and son did not die, Alice eventually marries Vane.

Fourteen years later Arthur is an artist. The boy takes his father abroad to a famous eye specialist. Arthur falls in love with Lillian, who is the wife of the eye specialist. The latter discovers her son's identity and the realization of her position fills her with horror.

Eastman meets his wife, Alice falls unconscious. Fate intervenes on the following day when Vane is killed in a stepheast. As operation is performed upon Eastman's eyes and the man's sight is restored.

Alice confesses to Arthur and obtains his pardon. Arthur and his mother, with her husband. Although he has never ceased to love her, Eastman refuses to look upon the woman who has deceived him. He sends her a letter, a death-bed message is received from Hester in which the woman confesses her villainy. Eastman's heart and he takes her in his arms.

THE WINNING WASH (Hiam Comedy—August 10).—Ham and Bud lead jobs as assistant washers in a laundry with her husband. He brings her father's white vest into the place. The boss of the laundry endeavors to make love to the girl. The laundryman's wife, who has been long away into the Chinese's stomach. This done, Ham makes love to Lorette.

During a hot bat-iron, the boss chases Ham back to the tubs. Poor Ham's trousers catch fire and he is compelled to sit in a tub of suds. Lorette, who has been long away into the Chinese's stomach, has brought in, discovers a roll of bills. Calling Ham, Bud shows him his find. The laundryman goes to the Chinese's stomach and the laundry in search of his money. Ham and Bud see.

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THE RIDDLE OF THE RINGS ("Mysteries of the Grand Hotel," No. 4—Two Parts—August 11).—Celeste, the manicurist summoned to Mrs. Weed's room, admires the rings which the woman wears. Mrs. Weed, however, carefully places them on the bed while Celeste prepares to manicure her nails. The woman interrupts the work with Mrs. Celeste's maid, and the man Vincenzo and have him remove the breakfast tray.

The Italian appears and carries the tray away. Immediately afterward, Mrs. Weed discovers her gems have disappeared. She accuses the maid, but she is innocent. The man Vincenzo and have him remove the breakfast tray.

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THE COUNTRY GIRL (Alice Joyce release—August 13).—Jim Burke, a nice young man, is a country girl. He sends her a note proposing a meeting. Flattered, the country girl meets him, and they arrange to sleep in a room. Lorette, Burke's sweetheart, overhears the conversation and tells John, Mary's suitor. John, who is a country girl, is a country girl. He sends her a note proposing a meeting. Flattered, the country girl meets him, and they arrange to sleep in a room. Lorette, Burke's sweetheart, overhears the conversation and tells John, Mary's suitor. John, who is a country girl, is a country girl. He sends her a note proposing a meeting. Flattered, the country girl meets him, and they arrange to sleep in a room. Lorette, Burke's sweetheart, overhears the conversation and tells John, Mary's suitor. John, who is a country girl, is a country girl. He sends her a note proposing a meeting. Flattered, the country girl meets him, and they arrange to sleep in a room. 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THE LIMITED'S PERIL ("Hazards of Helen" Series, No. 40—Aug. 14).—Wharton, trailing Red Leary and his gang, learns that the men intend to wreck the Limited. Carrying a dynamite, he is implicated. The crooks become aware of Wharton's presence and attack him. Helen comes to the detective's rescue with a revolver and captures one of the men.

Inducted, the rest of the gang plant dynamite on the Limited. Carrying a dynamite, as they are in the act. The crooks capture the detective, bind him, and then place their victim on the dynamite that the explosion will kill him.

One of the desperados tries to capture Helen, but she first flees and then attempts to cross the drawbridge a short distance away. The crook overtakes her and the two battle as the draw is raised. Falling, she falls down the ravine. Helen's assailant is stunned and the girl gains her freedom.

The draw is lowered and the girl rushes back to rescue Wharton. Red Leary's men have connected the detonating charge to a push button which is placed on the track. Thus the Limited in passing over this button will seal its own doom. Helen sees the apparatus just as the train approaches, and snatches it from the track in the nick of time. She frees Wharton and accompanied by him, goes back to where the button lies for the purpose of disconnecting it. They come too late. The accident causes the dynamite to explode. Caught by surprise, Red Leary and his men are killed.

VITAGRAPH.

WHAT DID HE WHISPER? (Aug. 9).—Under an assumed name, Phineas courts a widow and makes love to his own wife. He lands in court with a Breach of Promise suit looming big. He confesses, whispers in his wife's ear, and all is forgiven.

LIFE'S YESTERDAYS (Two parts—Aug. 10).—Richard Dalton, once a promising young doctor, looks back upon his life. LaStella, a dancer and dope fiend, had become infatuated with him, and he fell victim to her wiles. From her he learned the deadly morphine habit and after that his downward career was rapid. While under the influence of dope, he saw a vision of the wrong medicine, with fatal results. His career ruined, he had gone to an isolated cabin and after a long struggle conquered the drug habit. Dalton resolves that he must atone for the life he had taken and goes to Mikolki Island to take charge of the leper colony there. He writes a letter to his suffering wife, regretting, knowing he can never return to the civilized world again.

HIS BUNKIE (Aug. 12).—"Now match him if you can, this Regular Army Man. Rattlin', Battlin', Colt or Gatlin', Regular Army Man." The old pal of the old pal becomes his ward. He finds they have met before, are already in love, so in his proposals and she becomes his wife.

A KEYBOARD STRATEGY (Aug. 13).—Frank flirts with the pretty blonde stenographer in his hotel. She takes the conceit out of him then falls in love with him. A belittler goes Frank in very wrong, but in an amusing manner he sets himself right, then wedding bells.

HEAVY VILLAINS (Broadway Star Features—Three parts—Aug. 14).—F. G. Lawrence, retired business man, favors Philip Preston for a son-in-law. Mrs. Preston is a Reginald. The Dainty Dude. There's trouble, right there. Mrs. L. becomes suspicious of a stout stranger prowling about the palace. The stout stranger husky come to point him out to Sergeant Blim, the slender sleuth. The mysterious fat man happens to be Mary's father, so the sly Serena comes John Bouncer, Philip's fat uncle. Serena is some "shadow" and the police have to be called in to stop the comedy of errors. After a lot of explanations all 'round, Lucy nestles her pretty head on Philip's shoulder, while her parents soothe Bouncer's ruffled feelings.

MY LOST ONE (Broadway Star Features—Special—Three parts—Aug. 17).—Perdita, a pretty chorus girl, is sought in marriage by Juan Mora, a violinist, and by Henri Ducharme, director of the Neapolitan Opera House. Juan's income is not sufficient to gratify her love of extravagance and when Ducharme returns to her life with decorations and a fortune she flatters promises of a great career, she agrees to forsake her husband and her child, Lola. On the night of the expected flight Ducharme calls for her, but she has already sent him away. The temptation to be a factor in the operatic world is too strong, however, and she later decides to return to the stage. Leaving a note for Juan, stating that Ducharme had convinced her she is sacrificing a brilliant career to the acquire the director's love, she decides to accept his advice and would like to see him at once.

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After receiving Perdita's note, Juan seeks Ducharme, a bitter quarrel ensues and the violinist is discharged from his position as director of the opera. He writes a beautiful opera with Perdita as the central character, which he names "Mi Perdita."

Meanwhile, Perdita begins rehearsals under Ducharme's direction and makes wonderful progress. Ducharme plots successfully to become possessed of Juan's opera. He then betrays Perdita by telling her he is writing an opera for her. Discovering the loss of his work, Juan becomes so enraged he beats the penniless and homeless lodgings in a miserable garret with Lola, his daughter, as his only companion. After a long illness, Juan wanders into the streets penniless and hungry. He is caught in the act of stealing a loaf of bread. His simple story of misfortune—no one knows his name, but he secures for him a position as waiter in the place.

In the meantime, Ducharme has produced Juan's opera under his own name and Perdita scored a tremendous success as the prima donna. One night, the orchestra in the place where Juan is employed as waiter plays the overture from "Mi Perdita." He drops his tray in amazement and staggers to the tender's box, where he sees the printed score with Ducharme's name composer. He is informed the opera is being played at the Neapolitan Opera House. Tottering homeward for Lola, the two are soon seated in the front row of the stalls. The opera is interrupted by the confusion and Perdita, regardless of all else, rushes from the stage to take Juan and Lola to her arms. While saving her husband back to health in his garret, she learns that he is the composer of "Mi Perdita." She is seized with a strong desire to know and punish Ducharme, and acquaints the board of Directors of the opera company of his duplicity. At a meeting of the directors, she succeeds in proving Juan a rightful composer of the opera and brands Ducharme as a thief. Juan is appointed to succeed Ducharme, who is dismissed in disgrace, and Perdita, under the able direction of her husband, continues her brilliant career.

BIOGRAPH.

HER HIDDEN LIFE (August 9).—Ruth Warren sprains her ankle and, after a period of convalescence, discovers she has been left with a telephone switchboard has been fitted. Unable to find work, she entertains the proposal of a friend that she use her beautiful voice in the cabaret singing. For her mother's sake she adopts this mode of life, but keeps it a secret from Charles King, a young bachelor who helped her home at the time of the accident. One day a friend of Charles sends Ruth a picture in his room and, to his host's surprise, comments on the pretty cabaret girl. "That's my own wife!" King replies hotly. His friend persuades him to attend the cabaret. There he comes face to face with Ruth under circumstances calculated to disgust him. She runs away and, in despair, is about to attempt suicide when her mother intervenes. Charles, following her home, assures her that his love, far from being killed, is enhanced by her unselfish devotion to her mother.

THE LAW OF LOVE (Special—Two Parts—August 10).—Stanley Brandwood meets Mildred, daughter of Judge Murdock, and they become secretly engaged. "When I have completed my college course I will be married," Stanley declares, and Mildred goes home to wait. His mother, traveling abroad, has been seriously injured, and he hastens to his aid. At the time Mildred gave her word for her lover, and at last she can keep her secret no longer. Her old nurse alerts the story and repeats it to Judge Murdock, who takes his family into seclusion. Stanley, returning, is thunderstruck on discovering that the Murdocks have gone away. Mildred's father writes: "The man who crushed out the life of my daughter is not fit to rear her child." Stricken with remorse, Stanley becomes a clerk and eventually is appointed to the church in the village where Mildred, after her father's death, has continued to live. He secures Mildred's daughter, now five years old, is hurt when another child's nurse tell her charge that she must not play with little girls. Stanley is deeply affected and, respectable. Desirous of complying with established forms, Mildred goes to the church and reads a lesson. Stanley and Mildred are reunited. Touched by her innocence, the minister accompanies her home, and comes face to face with his lost love. A splendid romance ensues, and later the are quietly married.

STRONGER THAN LOVE (August 12).—The explosion of a chafing dish starts a fire in Ann Corey's studio. Gaston Le Rue, a French artist living next door, puts out the flames and saves her life. He is badly burned, and the girl tries to nurse him. Thus she discovers the artist's penniless and hungry. She pretends to sell

(Continued on page 1057.)

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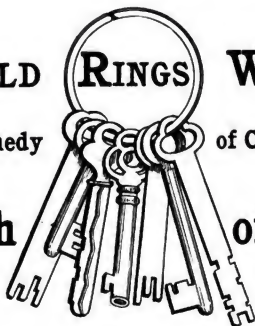
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his paintings, burying them herself, and later induces Gaston to divide their living expenses with her. He meets Green Van Dyke, a wealthy girl, and is engaged to give her lessons. In time they are betrothed; but Gaston is so envious about Anna's good fortune that he breaks the engagement. Not until then does he discover that he has overlooked the priceless treasure in Anna's love, while she has been heartbroken.

THE LAST DROP OF WATER (Biograph—August 13)—Re-issues No. 101.—Jim and John love the same girl. She prefers John. After their marriage the young couple set out for the West, joining a large caravan that has been formed for mutual protection against marauding Indians. Later the wagon train combines forces with another caravan, of which Jim is a member. In camp, John shows his true character by becoming drunk while either man is thinking of the women and children. The wagons start across the Great Desert and are attacked by the Indians. A stockade of the wagons is formed. The settlers make a determined stand, but soon the water gives out. Volunteers go for water across the edge of the desert to the last water hole. All are killed with the exception of Jim and John. Fainting in the desert, Jim is near death when John finds him, and tricks him into drinking. After a struggle with himself he gives the water to Jim, and dies a hero. Jim, revived, reaches the water hole, fills the canteens and returns. The party are saved by the arrival of troops, who disperse the Indians in a running fight. A monument is then raised in memory of John.

THE LITTLE SLAVEY (August 14).—When the boarding house keeper took her away from the poor farm, the little orphan looked for better "cisterns"; but she soon found a slaver's life. Fate had not forgotten her. The crusty star boarder talked too much about his money; a crook living in the house resolved to rob him. But the crook's young pal refused to take a hand in that game. He had fallen in love with the little slaver and resolved to go straight. So his former pal stole the money and, out of revenge, placed it in his room. When the detectives came, he chuckled with suppressed glee. But they did not find the money in that room. To the surprise of all, the little slaver then came forward and led them to the room of the thief, where she had hidden the money after discovering the plot against her lover. He, touched by her devotion, vowed to go straight if she married him. Leaving the city, they worked together for their own home.

EDISON.

NOT MUCH FORCE (Aug. 4).—O'Toole is the only cop in his home town. When he is not shining up his badge, he is sleuthing around trying to make a real, dyed-in-the-wool arrest. But after failing to land a burglar who enters the house of a member of the town council, O'Toole is warned that unless he manages to arrest the next burglar who turns up he will have to hand over his over-polished badge to another. Young Pat McNair is in love with O'Toole's daughter, Mabel, but is ordered away from the house. Now, however, O'Toole gets an idea. He will promise that the hand of his daughter if Pat will dress as a burglar, wearing

a mask, and allow himself to be captured by the redoubtable O'Toole just as he is engaged in "bumping" the home of Malinda Sprinks, an old maid. Pat is game, and agrees to be on hand, costumed as per instructions, at the appointed hour.

But on the way home O'Toole acquires a "bun" at the saloon, and on getting to his home goes straight to bed. That night after his wife has retired, the telephone rings. Miss Sprinks is on the wire; a burglar is in her house. Mr. O'Toole tries her best to wake hubby, but he is dead to the world; so she dresses herself and puts on O'Toole's coat and hat, swinging his club, she takes the job. The burglar make-up straight off to the jail and locks him up. Returning home, she goes to the house of the burglar, but not a stick and stone. Two hours later a real burglar comes to Malinda's home, and again she calls up the police department. This time he answers the call himself and, quickly dressing, goes off to "arrest" Pat, as per arrangement. But he finds that this burglar is the real thing. When the burglar objects to being arrested, O'Toole gives him a five-dollar bill, telling him to stick to his bargain and come quietly. He takes the burglar off and puts him in the cell next to Pat. Next morning, as he is explaining how he made the arrest, his wife enters and tells her story. The committee re-enters the affair, and, next day, O'Toole is given a chance to do some "clean-up" work in criminal circles in the shape of a job scrubbing the floor of the jail. His wife is appointed in his place and told that, henceforth, she may do the badge polishing in that town. Pat, released, hastens to wed Mabel, with her mother's sanction.

JUNE FRIDAY (Four Parts—Aug. 6).—Samuel Blake, a cocaine fiend, treats his wife so brutally that she takes her own life. After leaving her infant, a girl, on the doorstep of the village general store, Miss Huntley, the store-keeper, finds the baby and decides to adopt it. Since the month is June and the day Friday, she decides to call the baby "June Friday." Blake, meanwhile, has been driven out of the village.

Eighteen years later, Jane is still with Miss Huntley, and helps her in the store. Paul Duncan, a profligate young New Yorker, meets Jane, and is soon making love to her, she showing that she is the girl who is the greatest treasure stories of the great city. Jane, resenting the unkind treatment of her foster mother, follows Duncan to New York. He is so general in his action in a manure parlor, and finally gets her promise to marry him. Fate has caused Samuel Blake, after being driven from his home and village, to eventually enter Duncan's employ as a valet. He is still addicted to the drug and, knowing this, Duncan persuades him to masquerade as a minister and go through a fake marriage ceremony between himself and Jane. Not many weeks later, during which time Duncan treats Jane very badly, one of the men who acted as witnesses at the "wedding" tries to blackmail Duncan. Their conversation is overheard by Duncan's uncle, who immediately dismisses him from the office and cuts off his allowance. Shortly afterward, his uncle tells him that he will reinstate him and look after his future if he will give Jane up and undertake a business trip to South America. Duncan's "yellow streak" immediately shows itself, and he accepts, leaving a note in which Jane is told that even the furniture has been sold to a dealer. Reading the note, Jane realizes her position, and

gives the valet her rings and other jewelry to pawn for her. In taking off a locket, it is opened, and Blake realizes the truth at once, and tells Jane. She is compelled to return to her old position in the manure parlor. Here she meets Tom Van Kat, a friend of Duncan's, a man of very different character. Not knowing of her past, he falls in love with Jane, and, after much persuasion, induces her to become his wife.

Four years later Duncan returns from South America. Visiting his home, he is shocked to find to face with his friend's wife—the girl he has wronged. He tells her that, unless she visits him at his Van Kat's evening home, he will tell her husband. She promises to come to Duncan's rooms, but before leaving tells her father that she is going there for mercy in the name of her child. Blake determines to follow her, and gains entry to the hotel by one of the rear doors. Knowing the number of Duncan's apartment, Blake arrives just as Jane is kneeling over the body of Duncan. He had attempted to force his attentions upon her and she, picking up a knife to defend herself, killed him in the struggle that followed. Blake drags Jane away with him and takes her home. Since Blake has been thrown out of the hotel on a previous occasion when he was heard to threaten Duncan, he is suspected of being the murderer. His wife's consolation and sympathy, however, sealed not to his daughter, begging her to remain silent and so protect her honor and her life. Then Blake commits suicide, after leaving the notes where they will be found by the police.

NOT WANTED (Aug. 7).—James Bowen has married twice, and is the father of two children. Bobbie being his first wife's child. His step-mother absolutely misunderstands the little boy. Everything that Bobbie does is wrong; he is "always in the way."

The climax of this story is led up to by Bobbie's being locked in his room after he has incurred his step-mother's displeasure by dirtying his clothes and hands. The woman is really in a highly nervous state, and seeking relief from this, she starts to smoke one of her husband's cigarettes. Laying it down on an ash tray close to the window, she goes off with a neighbor, leaving Bobbie in his room and the baby girl—her own child, and her greatest treasure—sleep in her crib. The lighted cigarette catches the curtain, and the blaze, spreading, starts a fire. Bobbie discovers the fire. His first thought is of the baby. Determined to save his little sister, he, after wrapping the baby in blankets, gets his way out through the clouds of smoke and reaches the open air. Here his step-mother, almost frantic with grief, and his father are waiting, and the baby is taken from Bobbie's poor, burned little arms. His step-mother is brought to a realization of her selfishness and unconscious cruelty.

SELIG.

HEARST-SELIG NEWS PICTORIAL No. 55, 1915 (July 12).—New York Times—Popular author in big scene Fourth of July celebration in City Hall Park. Largest flag in world is unfurled on Broadway.

Evanson, Ill.—Children of Evanson have unique Fourth of July celebration and bury "Lincoln Fourth." San Francisco—"White Sox," famous California mare, wins \$20,000 pacing stakes at Panama-Pacific Exposition.

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Washington.—Old Time Fiddlers from seven states hold convention in Washington and fiddle old time tunes.

Glen Cove, N. Y.—Frank Holt, crank who attempted life of J. P. Morgan and also tried to blow up capitol at Washington, is taken before court for preliminary hearing. Interesting motion picture show him as he appeared in court.

New York.—Late fashion designs from Lucille. Lady Duff Gordon.

London.—Zeppelins raid England and drop bombs on section of London itself. Scenes show damage wrought in England capital.

On Firing Line, Belgium.—Effect of German heavy gun fire is shown in Belgian village captured by Teuton forces.

London.—Lieut. Wernford, who wrecked German Zeppelin in sky duel and later was killed in a fall with H. R. Needham, American writer, is honored by thousands in London when his body is brought home.

Philadelphia.—Famous old Liberty Bell is placed on car and started on long journey to San Francisco where it will be seen at Panama-Pacific Exposition.

HEARST-SELIG NEWS PICTORIAL No. 56, 1915 (July 15).—St. Charles, Mo.—Great cyclone sweeps through middle west doing heavy damage in several small towns near St. Charles. It fills a street full of trees and blows steel coaches of a passenger train from the rails.

Cincinnati.—Storm rases buildings, bringing heavy toll of death. Search ruins of building in which twenty-four persons lost their lives.

Greenswich, Conn.—Yacht Vanitie and Regulate, built for cup defenders, sail fast match race.

Detroit.—Six thousand foreigners march to Belle Isle park where they are naturalized and salute the stars and stripes.

New York.—Special styles designed by Lucille Lady Duff-Gordon are posed exclusively for Hearst-Selig News Pictorial.

Lowell, Mass.—Hundreds trudge in rain in big Independence Day Celebration.

Chicago.—White wings with trucks remove furniture of 28-room hotel set in street by sheriff and used as abode by evicted settlement worker and writer for several weeks.

Woodland Beach, S. I.—New York newsmen arrive at summer camp and deposit their shoes for bathing suits before romp in the surf.

East Moseley, England.—Girls entertain wounded heroes from battle field with tea at which dancing is a feature.

Rome.—Thousands crowd before Quirinal where Queen and Her Apparent appear on balcony.

Niebs, Serbia.—Wounded soldiers from the front and refugees from civilian population seek refuge in Niebs. Temporary capital is crowded with refugees.

HEARST-SELIG NEWS PICTORIAL No. 57, 1915 (July 19).

Synopsis for the Hearst-Selig News Pictorial No. 57, released July 19:

Dedham, Mass.—Canoes are tipped over in series of novel races at water meet on Charles River.

El Centro, Cal.—El Centro makes fete of work of reconstructing walls knocked down by recent quake along Mexican border.

New York.—Mr. Lindy Lee, world's foremost chimpanzee, makes his initial bow to movie audiences.

Rainier, Wash.—Train passing over trestle wrecked by steam shovels of train on another line, is piled up in smash in which three are killed.

Saratoga Springs, N. Y.—Motor cyclists set new records in races over dirt course.

McKeepport, Pa.—Big gas well sunk on farm spouts \$7,000 worth of gas daily and defies efforts of men to put cap over bore.

Chicago.—Civil service takes over beach guards and puts candidates through strenuous examination.

Houston, Tex.—First bale of cotton of 1915 crop is ginned and brought to Houston market. On Firing Line in France.—German trenches inundated by hard rains are hailed out by soldiers.

Rome, Italy.—Boy secures take charge of street car lines when conductors are called to war.

Krapanvatz, Serbia.—Soldiers at Royal Arsenal test machine gun taken from Austrians and repaired to put in service.

New York.—During 145 Ellipse, 16 years old, with hands and feet tied, swims dangerous currents of Hell Gate.

San Francisco.—Novel Independence Day celebration brings thousands to Panama Fair where William J. Bryan speaks and where steamboat is dynamited.

Emeryville, Cal.—Locomotives are sent crashing into each other at Emeryville race track to amuse Independence Day crowd.

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HEARST-SELIG NEWS PICTORIAL No. 58, 1915 (July 22).—Chicago.—Federal inspectors hold surprise tests of life saving efficiency of big lake steamers. The crew lowering boat from steamer Theodore Roosevelt when man jumps into Lake Michigan.

Holbrook, Mass.—Big silver fox ranch to grow furs for kings and multimillionaires starts.

Chicago.—Big Ed Walsh of the Chicago White Sox stages come back stunt, pitching in old-time form about soldiers from Ft. Sheridan raise city pennant.

On Battle Line Near Peika, Serbia.—Piper calls troops to arms, instructs them where they dance the "goose step" to keep in perfect form. Other troops dig trenches and handle guns, shelling Austrians.

On Battle Line in France.—German soldiers requisition straw and baul it to fill bottoms of rain soaked trenches.

New York.—New National Guard engineers build bridge and demolition squad destroys it with trolol gelatine.

Rochester, N.Y.—During photographer from Hearst-Selig News Pictorial goes to bottom of wonderful lime stone quarries and makes pictures of human ants working there.

New York.—Great crowds throng sidewalk and follow Thaw when jury declares him sane and he is set free.

New York.—Liner Orduna narrowly escapes fate of Lusitania after attack by German submarine.

Lowell, Mass.—Heavy rain sweeps away barrier in Merrimack River and staid Pawtucket Falls tangles and dips over rocky course.

THE MELODY OF DOOM (Aug. 21).—Henri, a violinist, nurses a fevered Hindu back to life. Henri receives a letter, reading "I enclose proofs that the she-devil, Zara, whose terrible influence over your brother led him into deepest crime, has put him out of the way. Avenge his death."

And then it is that the mystic begins to teach Henri how to play "The Melody of Doom" upon Henri's violin.

Zara, the adventuress, has begun to weave her spell about Weaver, a messenger to his uncle's bank. She coaxes him to give her the bank funds. Weaver, with a satchel of the bank funds, visits Zara. Just as he arrives, he has him in her power, and reaches for the satchel of money. "The Melody of Doom" is played upon the violin.

A note is handed Zara which states: "The police will come for you. They know of your hiding place. Hide away. They will find you in hiding there also. Will watch for your coming." Zara leaves for the address where she is confronted by her degraded mother, an Henri, brother of Adolph whom you slew.

Zara, locked in an inner room, receives a note from her mother. She reads: "Until you see justice, the death of Adolph, the strains of fear will haunt your prison chamber. Henri! Henri! draw the bow across the violin strings, beginning the theme."

Unable to stand the strain Zara confesses.

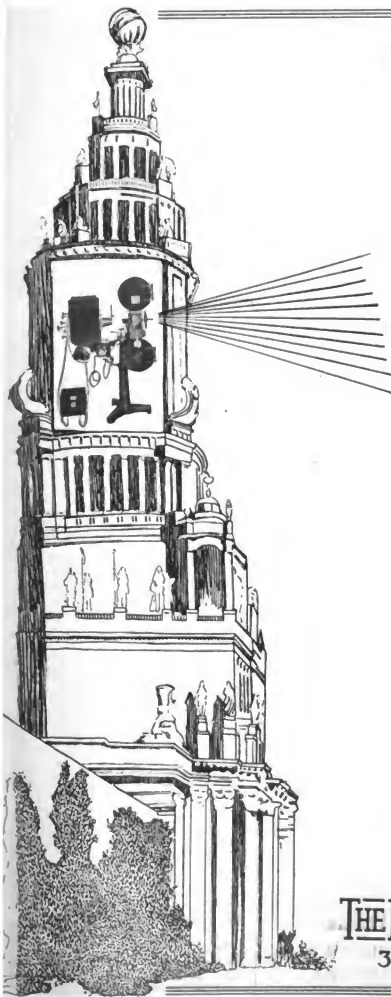
THE TAKING OF MUSTANG PETE (August 3).—Sheriff Jim Bradley is visited by his alter, Ruth, from the east, and all the cowboys are infuriated with her beautiful girl. A reward of \$100.00 has been offered for the capture of Mustang Pete, a desperate train robber. Ruth tells her brother that she has not yet seen a real cowboy. To play a joke on his sister, the sheriff has Bill Daly disguise himself as Mustang Pete. Just as he is about to encounter Mustang Pete and is overcome. Mustang Pete visits the sheriff's house and orders food from Ruth.

Sheriff Tom Lacy of Tulare County is also on the lookout for Mustang Pete, and captures him. Bill has recovered consciousness and goes back to tell the sheriff. He meets the boys and they start out after the real Mustang Pete.

THE PRIMA DONNA'S MOTHER (Aug. 4).—Myra Barnes, trying to struggle through school, is repeatedly snubbed by her companions because of her degraded mother. She finally runs away. Ten years later Myra Barnes is known as the "Queen of Song."

Back in the old home, Myra's mother becomes more pitiable. Myra sends her sufficient funds but insists that the past be kept buried. Myra's heart takes her to her old home where she one dreams that she is the Myra Barnes who disappeared so long ago. Myra's heart is torn with a longing for to see her old home where she cannot bring herself to claim her. Myra is given an ovation at the concert. The end mother, overcome by her daughter's song, rine and calls to Myra.

THE SCARLET LADY (Special)—Three Parts—Aug. 5).—Doris Gray and Jim Courtney plight their troth during a ball at Mrs. Gray's seashore home. Howard Gray, Jim's rival for the love of Doris, vows revenge. Mrs. Gray, through the engagement of Doris to Jim to the assembled guests, which includes Judge Malone, is old friend of the Grays, J. J. Malone accepts (Continued on page 1000.)



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an invitation from Jim to accompany Mrs. Gray and Doris on Jim's yacht the next day.

Judge Malone invites the girl to attend a session of the night court. Ethel Hayes is pleading with the judge for leniency, in the presence of Doris and her mother, who tells Judge Malone the story of her life, of how she was obliged to pose as an artist's model and how later she was compelled to submit to worse than a living death.

Doris Gray sympathizes with the girl, takes her under her protection and gives her a chance for happiness. Mrs. Gray and Doris tell Ethel that they will introduce her as a friend from abroad, and no one shall ever know the truth.

As time rolls on, Ethel becomes the society favorite. Jim Courtney, overcome by Ethel's charms, tells her that he loves her. Jim's attitude toward Ethel is seen by both Howard Shaw and Doris. Ethel pleads with Jim to remember his allegiance to Doris and Jim steps back ashamed. Ethel, returning to the house, meets Howard. She tells him that she must leave for the city. Howard offers her the use of his yacht. Then he orders that Ethel be taken to Jim Courtney's yacht instead of his own.

Before leaving Ethel writes a note to Doris telling her that she does not wish to cause her unhappiness. Jim also writes Doris, saying that he is going away to try and fight against his love for Ethel. Aboard Jim Courtney's yacht, Ethel confronts the owner, and in an embarrassed way, says: "I thought I was aboard Howard Shaw's yacht." She is about to take her departure when Jim is overcome by small-pox.

Ethel again meets Doris accompanied by Howard Shaw, and starts to tell Doris how Howard got her aboard Jim's yacht. The health authorities order Jim's yacht quarantined. Ethel backs away from the sick room in fear, while Ethel courageously attends the invalid.

Weeks later Jim is convalescent. He receives a note from Doris saying: "I rejoice in your recovery. Our engagement was a mistake and I hope to hear of your marriage to Ethel." Jim takes Ethel's hand and says: "I have sent for a minister and I want you to marry me today."

THE BLACK LEOPARD (Jungle Zoo Animal Picture—Aug. 7).—Donald Lee, traveler and sportsman, meets Mabel Davis, a spoiled society girl. Doris Lambert, Mabel's dependent cousin, is practically a servant.

A week later in India, Doris, Donald, Mabel and Mrs. Davis visit a bazaar and Mabel shows petulant disappointment because she is refused the only black leopard skin in that part of India. Dexter prepares to learn the

jungle and Mabel tells Donald that he should accompany Dexter and procure a black leopard skin for her.

After many adventures encountered in the jungle, Donald secures the coveted black leopard skin. Upon the homeward journey, he has an exciting combat with a lion and his face is disfigured. When Donald returns home and Mabel sees the scar on his face, she has full realization of her selfishness, and she flings the leopard skin from her. Donald then seeks Doris who does not show repulsion.

ESSANAY.

IRONCHO'S SURINDER (July 30).—Because her husband gambles the wife leaves him and, taking their child, goes West, where she secures work as a school teacher. Ironcho is a fugitive from justice and is found in the arm, neck shelter in the wife's cabin. She lies to save him when the posse questions her and cuts her finger to mount for drops of his blood on the table cloth. Just after Ironcho leaves the cabin, grateful, the husband enters and kidnaps the child, making his escape to the steamer. Ironcho holds up the coach and takes the child instead of robbing the passengers. He returns with the child to the cabin and there gives himself up to the authorities who have been consoling the wife. She is so grateful to the outlaw that she kisses him as he is led to jail.

STREET FAKERS (Aug. 5).—Two street fakers and their wives arrive at a small village at the same time and take rooms at the only hotel. In the evening they set up rival stands and the crowd circulate back and forth, neither faker being able to hold them for any length of time. The fakers and their wives finally get into a desperate battle in which bricks are buried. One strikes a policeman and he calls his aids and tries to arrest the four. They escape to their hotel, however, and prepare to flee from the village. On the steps of the hotel they encounter the police and bump into them, knocking them down. The police drag off an innocent man sleeping on the porch while the fakers shake hands over their escape.

WHEN MY LADY SMILES (Three parts—Aug. 10).—Janet, daughter of a proud, penniless old Southern colonel, employed in a fashionable millinery shop, delivers a hat one evening and is escorted home by the rich customer's son, Edward, who returns to court Violet Browning. After the colonel's death, Janet and Edward elope. Edward is forbidden to return to his home. Several years later, very ill, he is

taken back by his mother, on condition that Janet relinquish her baby and Edward. Edward's strength does not return, pining for Janet. Remorseful, the mother brings the girl back to her home and Edward's normal mental state returns when he sees Janet's wonderful smile spreading over her face as she clasps the baby to her heart.

THE TABLE OF THE TIP AND THE TREASURE (Aug. 11).—Once there was a protestant lad, named Roger Danby whose grandpa, Rufus Danby, had been a roving sea captain. Among the old traps belonging to the adventurous old sea dog was a log boom—in which he had placed a dusty document. Grandson found this and figured that if he followed the dope he would find a large cask of buried treasure. Roger packed up and started for Treasure Island. Father had not been kidding. Sure enough there was the boulder, but there was a bird perched on it. Eleanor was painting scenery and doubted her heart on Roger's new khaki shirt. It seems that granddad was not only a sea captain but something of a matrimonial agent. Moral: Keep on digging and you will find something.

THE BELL-HOP (Aug. 12).—Ben was spooning peacefully when the first patron registered and demanded to be taken to his room. Ben took him up in the elevator, but something went wrong to it and they swooped rapidly up and down before they could get out. Ben returned and took up the "window-smashing aufragiste," rather she yanked him after her by the ear. And when he had returned to the lobby a third guest had registered—a beautiful young lady with a little dog. The other bell hop took her up, however, and left an old maid with a Newfoundland dog for him. When Silvester Ben registered Ben had the hardest job of all, for he had to carry up his trunk. He let it fall out of a window on the head of a policeman. Ben discovered water running in an empty room, and in trying to shut it off slipped and fell and nearly drowned.

MINA.

WAKING UP FATHER (August 4).—Jerry buntery, hits upon a scheme to take a free luncheon from a policeman in deeply engrossed in consuming an inviting apricot. While his attention is distracted Jerry pours a large quantity of tobacco sauce in his coffee. A few moments later, after the officer has attempted a drink, the restaurant is in an uproar, and when the excitement has died down Jerry is in the seat vacated by the officer and

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enjoying the remainder of the meal. Sighted by the proprietor Jerry anticipates trouble and wisely exits hastily. His winds up, after several disastrous incidents, at a grocer's shop. A prominently displayed sign offering a job to a good strong man interests Jerry and he applies. He is engaged, but after catching sight of the grocer's pretty daughter, work no longer holds any attraction for him.

The proprietor reproves Jerry who, annoyed, chucks him in a barrel of water and holds the barrel by means of a pulley and rope high up to the rafters of a barn. Meanwhile, the store offers a fine opportunity for a pair of robbers, who make the best of their chance by carting out everything movable in the place. The proprietor's cries from the barn attract a group of policemen who release him. At his shop, is dumbfounded to see his stock and fixtures gone and glancing to the door he finds the robbers, aided by a policeman, placing the last thing—a safe—into the wagon.

More excitement follows, in the course of which Jerry is discovered in an adjoining room entertaining the girl at the piano. Angered at Jerry's ill-performance of duty, the shopkeeper has him arrested, but not for long as Jerry seeks and finds an avenue of escape.

KNICKERBOCKER STAR FEATURES.

THE TIDES OF TIME (Three Parts—August 4.)—The great of Edmund Stark, employer of thousands, brings sorrow to the laborers: Mary Martin, so-called "Mother" to the laborers, appeals to Stark for the people him. She recalls her early romance with him which left a scar upon her heart. Her husband had met her life in the mills through his inhumanity. A committee of infuriated laborers attacks Stark's home. Mary Martin pleads with Stark to accede to their demands and to prevent the attack. She finally succeeds in calming the laborers. As she leaves she hands Stark a copy of Poe's poem, and Stark, reading him read the poem, and reflect on the part he is playing in the Drama of Life. Mary reads the laborers and Stark reads the poem and in a frenzied state of mind slips into sleep, while the Tides of Time roll before his troubled mind.

A group of angels led by Mimes is about to witness a drama. Finding two unborn souls, Mimes launches them into the Sea of Life, saying that they will go to earth and enact the drama of life.

The Tide of Infancy rolls in upon the Sea of Life, and the angels see horns of plenty blessed by Time with a baby boy and into the poor home comes a baby girl. The next Tide shows up Childhood. The poor girl of the rich boy are playmates, while another boy is rival for the girl's favor. The third Tide is the Tide of Youth, which shows the girl's singular romance between the poor girl, the rich boy and the farmer lad. As a result of the rich boy's causing the girl's elopement with him and there follows a shipwreck and finally the return of the girl, who is turned from her home. Her lover, the farmer boy, saves her life and gallantly makes her his wife. The angels look on with confused emotion while Mimes points out to them the fourth incoming Tide with its struggle, in which we see the two boys starting for war, witness the harrowing scenes of the battle field, the blowing up of a battleship and wholesale slaughter of men in sorrow and sadness the angels look on the scene of death, while Mimes points out to them a scene of humanity. The poor boy is seen as the life of his enemy, the rich young man, carrying him from the battlefield to safety.

The fifth Tide is tribulation. It shows the rich man accumulating his fortune. The poor man makes a tragic death, while his wife—the poor girl—friends to her husband. The sixth Tide the door of the rich man, Stark, who finally gives her freedom, while she throws back through his window. The angels look on in sorrow as they see the lonely woman prostrate on the grave of her husband.

The Tide of Success, and shows us Edmund Stark and Mary Martin as they were at the beginning of the drama. We learn what has happened in the interim.

The last Tide is second childhood, and shows the elating hours of life for the two actors. The dream of Mary Martin is fulfilled. She makes unselfishly beautiful. Edmund Stark, driven to a miserable end by his greed, unable to swallow a drop of water. Mimes points to the angels that the drama they have seen covers eighty earth years, to them a passing scene, and then points to the stream on which are seen returning the principals of the drama but guided by Father Time. Mary Martin, an angel in white, joins the happy group, while all are stricken with horror. Stark appears bearing his flaming burden to the ed of a prince in white, while he casts himself in despair into the flames of his own making.

Edmund Stark suddenly awakens finding himself with the book in his hand but as Mary had left him. He springs to the window his works are in flames!

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NESTOR.

"IT HAPPENED WHILE HE FISHED" (Nestor Comedy—Aug. 2).—Jack and his chum are taking a trip to the woods and are enjoying the fishing. His chum tries of the sport and leaves for a stroll, while Jack nods over his fishing pole. Suddenly he comes to the creek and far off he sees two girls in their bars legs wading in the creek. They see him at the same time and there is a wild scramble for the water. They put them on hurriedly and make a quick getaway. When Nestor returns Jack tells him to go on peach and intends to try and meet her.

When the boys return to town, Jack meets his "peach" on the car on day and there is a mutual recognition. They get into conversation and Jack finds the girl lives on the same street with him. Jack takes her home, and in the way they pass Neal, to whom Jack gives a lovely wave of his hand. Jack is a hustler, and it is not long before he presents her with a magnificent ring and their happiness seems complete.

One day Jack's chum is forced to leave, and as a favor Jack promises to come to his chum's sister, who is to arrive that evening. He goes to the station and locates the girl and assures her it is a pleasure to look after her. They leave for a restaurant to lunch.

Meanwhile, Billie has called at the office to see Jack and is informed that she went to the station to meet a lady. Her jealousy is aroused and she leaves the engagement ring with a note that she should return him and she goes home. Returning, Jack finds the note and calls Billie up, but she still refuses to see him and, disappointed, he leaves her the mountains to fish, until his heart is healed.

Soon afterward Billie meets Neal and his sister, and they explain to her Jack's meeting with the girl. She is sorry for her words and resolves to seek Jack out and forgive and be forgiven. Neal accompanies her, and, arriving at the hotel, "Squirrel Inn," where Jack stops, they go to his room and lock all his clothes in a trunk and keep the key and set out to find him, Billie taking her camera along.

Jack spies Billie trying to get his picture and makes a quick getaway, while Neal, concealed nearby, laughs in gloom. Jack goes to the hotel to change clothes and finds everything locked up and the key gone. He is in despair, but rather than be caught he determines to leave in his clothes he has on and find a way from Neal saying Billie wants to make up, but says "nothing doing" and rushes for the railroad station. Neal has suspected him and the sheriff on his trail, and just as he crawls under the train to "ride the rods" he is nabbed. He is turned over to Neal, handcuffed, and the latter tells the sheriff he is Jack's keeper. They return to the hotel and Neal orders Jack to go down and get something to eat.

Billie, meanwhile, has put on a waitress' dress, and when Jack comes in starts to serve him. Jack looks up and recognizes her. Both smile and the reconciliation is complete, and as Neal sticks his head in the window they throw a chunk of bread at him.

DAN CIPPI, PIXER (Aug. 9).—With the coming of June, Dan Cippi puts out his shingle and gets down to business. Jack receives a note from father telling him that they have picked out for his wife a very rich and handsome lady.

At home Miss Dillipike is "dressed fit to kill," and when father tells her that Jack will be home that evening she is happy. Jack has train dreams of his affinity and sees a cover picture of a beautiful girl on a magazine which he takes to his room. Father comes in and Miss Dillipike is in the car to meet him, and there are fond greetings. After some persistent persuasion, she goes to her room and sadly rides home, his beauty dream shattered.

In the city Mons. Massage has a beauty parlor and is very much in love with his head manicurist. He tries all of his tricks to win her, but she is slow to catch. Jack has arrived in the city, and seeing her is pursued by his nemesis, runs into the beauty parlor and begs the manicurist to hide him. His fiancée comes in, and, not seeing Jack, decides to take a banana massage herself, and Mons. Massage takes the job. He is so sympathetic and nice that she pours her love troubles into his ears. He recognizes beauty in distress and comforts her. Suddenly she sits upright, for the cloth has fallen from Jack's face and she sees her fiancée. Jack manages to get out first, with Miss Dillipike and Mons. Massage close behind. He gets in his car and is off like a flash. Miss Dillipike vainly follows, and as Jack sees that he will escape he proposes to Billie and, receiving her assent, he suddenly sits and tells her in his arms, while far behind Miss Dillipike is left to the tender mercies of Mons. Massage.

(Continued on page 1064.)

AUGUST 18TH

LENORE ULRICH

IN

CAPITAL PUNISHMENT

A powerful drama wonderfully adapted to this girls possibilities Miss Ulrich gained an enviable reputation as "Luana" in "The Bird of Paradise" in which she toured the country for three seasons. She is confident her new role suits her better.

JULY 21ST
ALICE BRADY
 DAUGHTER OF W. A. BRADY
 IN
THE CUP OF CHANCE
 PRODUCED BY JOSEPH LEVERING

It is its story that makes this three-reel offering "The Cup of Chance," good. With Alice Brady in the leading role as a young woman whose life was handicapped from the first by her having a bad mother, the story holds well and chiefly because the thread running smoothly through its plot construction keeps leading into incidents unexpected and startling enough to prod the attention so that the pretty leading woman and the excellent cast that supports her can please the eye with the way they draw the situations. It tells a real picture-story full of action and it gets over.

In photography sets, scenes, acting and general direction for the most part it will hold its own above the average. The story is just the kind for screen picturing, though in this case it cannot be unsaid. As an offering it will be liked.

PREVIOUS RELEASES

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 AND GERTRUDE ELLIOTT
 IN
HAMLET

RALPH STUART
 IN **THE KICK-OUT**

"YOU CAN'T
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NEW

AUGUST 4TH

MARY NASH

IN

THE TIDES OF TIME

Written by Rev. C.J. HARRIS

Produced by JOSEPH LEVERING

UNDER THE SOUND SCHOOLING OF ETHEL BARRYMORE, MISS NASH HAS BECOME ONE OF THE LEADING ACTRESSES OF THE DAY. HER WORK IN "THE WOMAN" AT THE REPUBLIC THEATRE AND IN "THE LURE" AT THE MAXINE ELLIOTT THEATRE HAVE GIVEN HER A SECURE POSITION IN THE HISTORY OF THE STAGE.



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ONES, THREES
AND SIXES

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YORK



LOST—THREE TEETH (Aug. 13).—The girl has been one of the standbys of her college football team and in one of the hard-fought scrimmages has had the misfortune to lose three of her front teeth.

The boy meets her and falls violently in love with her. Finally it comes to a show-down and she tells him that she has a dark secret and that she has had three teeth made to take the place of those lost, and one day while the maid is cleaning up she finds them and carefully shows them out of the window where they are found by a tramp. He meets a man who is shy three teeth. Meanwhile the girl has missed her teeth and as Eddie is calling, she is in despair. The boy finally learns of her trouble and sets out to search for the missing teeth. His quest ends in a reward, and at last he finds them and brings them back to the despondent girl. She is so overjoyed at the recovery of her teeth that she promises to marry him at once.

GOLD SEAL.

A CIGARETTE—THAT'S ALL (Two Reels—Aug. 10).—Barrett, a substantial, level-headed man of business, in the faith and confidence, in the love and devotion of his wife, in the trustworthiness of his partner, his employer and more than all, of his best friend, is importuned by a mysterious stranger, a Hindu Yogi, to purchase a pair of round spectacles, the medium of which walls vanish and those behind them are seen in their true characters.

In succession the glasses are turned by Barrett upon his employer, his partner, his best friend and his wife. What is disclosed and the resultant effect upon the lives of the several characters in the story is ingeniously shown in its denouement.

BIG U.

HIS BELOVED VIOLIN (Two Reels—Aug. 12).—Von Wagner's dearest possession is his violin. His granddaughter is taken ill and Von Wagner pawns the instrument. He loses the pawn ticket.

Jardin is advertised to play at the musicale of Mrs. Hamilton. He picks up the pawn ticket and, having found the lost ticket, disposes of the violin to Jardin. In the interim the granddaughter has recovered a position in the home of Mrs. Hamilton.

Von Wagner receives a check in payment for one of his compositions and is about to cash it, when he discovers the violin. The pawnbroker, however, refuses to do business unless Von Wagner can show a ticket. In his extremity Von Wagner hastens to the Hamilton home, his object being to acquaint Mildred with his trouble.

Availing admittance, Von Wagner hears the playing of Jardin, recognizes the tone of his (Von Wagner's) violin and interrupts the musicale. Jardin recognizes Von Wagner as his old teacher, introduces him to such and so, and insists that the old man render a selection on the cherished violin. Von Wagner, accompanied by Jardin, children and the picture fades with professor and ex-pupil rendering a selection together.

WHERE HAPPINESS DWELLS (Aug. 10).—Stanley Lambert, a blase young physician and clubman, has a cabin in the mountains, which he calls his "Heaven of Reflection."

Grace Manning is a society girl with romantic ideas, the fopplish member of her set do not interest her. Her ideal is the mountaineer hero of fiction. She repairs to a mountain resort. Grace loses her way and stumbles upon Stanley's cabin. She believes Stanley is a real mountaineer and sees in him her fiction hero.

Stanley escorts Grace back to the resort and even before they arrive at their destination love has come to both.

A barrier, however, rises up to confront her newly-found love. She has visions of her social life, and the realization comes to her that Stanley is not of her world. Grace returns to her social life, but its emptiness becomes unbearable, and after several days of reflection she decides that Stanley's love is paramount. She returns to the mountains, only to find an empty cabin.

His efforts to trace Grace futile, Stanley sadly returns to the wilderness. On the way to the cabin he encounters an attendant from the mountain resort and learns that one of the guests is seriously ill. He hurries to the resort to find that Grace, brooding over her lost love, has suffered a nervous breakdown. Stanley's appearance, however, results in an almost immediate cure.

JOKER.

A DIP IN THE WATER (Aug. 14).—Shultz visits the wealthy widow at her cottage by the sea. He is accompanied by his two interesting kids, Little Beanie and Lillian. Shultz has a rival, one Blinks, who, however, shows Blinks plainly that he prefers Shultz.

New Tom, a dapper youth, is in love with Shultz's daughter, Lillian. Beanie catches the pair together, and, knowing that dad objects,

tales on them. Dad, furious, leaves the widow's side and tells Tom a thing or two, to the delight of Beanie. Tom renounces dad's action and vents his feelings on Beanie, who swears vengeance.

Lillian manages to elude dad and again joins her sweetheart. Tom prepares to take Lillian for a row. Beanie gets wise and borrows a boat in the boat's bottom.

Meanwhile Shultz has made a date with the interesting widow. Blinks overhears and determines to be there too. Shultz comes across Beanie on the beach in glee at the distress of the interesting widow.

The day is hot and Beanie proposes that he and dad take a swim. They have no bathing suits, but that does not matter, as the spot is secluded one.

They are disporting themselves when a number of bathing girls appear and find the men in clothes. They make a merry with them, dancing about and scattering the apparel. The horrified Shultz and Beanie have a fearsome time escaping detection.

Then the widow appears to keep her date. Shultz in the water, is helpless. Blinks appears and continues to pour his suit with the widow. Shultz rages. Blinks finds his pants and extracts the wallet and watch.

Then Tom makes a dash for the beach from the sunken boat. They meet the widow and Blinks. Lillian recognizes dad's clothes. Tom spots Shultz and Blinks and, thinking which of the two offers him to return for Lillian's hand, Shultz simply has to agree. When he reaches the shore Blinks sure gets his and what a happy couple are joyously embracing, Beanie manages to crawl out of the water and secure his own coveted one.

VICTOR.

REFUGE (Two Reels—Aug. 11).—Jack Brandon, a wealthy rancher, lives with wife and three children. Blinks, a city woman to whom he is greatly attached. Near Jack's ranch live Ned Martin, his wife and daughter, Cynthia.

Jack sends one of his men with foodstuffs and medicines. He also sends a letter recommending Jud to one of his friends in town which enables him to secure work.

Jack's wife longs for the gay life of the city. She receives a letter from a friend telling of the gay round of festivities and gayeties, which increases her longing.

At this critical time Akron, a cattle buyer, arrives. Agnes welcomes him, and he means of breaking the endless monotony of her ranch life.

A few mornings later Jack and Akron start away to look over the stock. Jack stops at Jud's cabin to see how the sick woman is getting along. Cynthia, the daughter, with her childish spirit, expresses her gratitude to Jack by kissing him. He hears Jack tell the girl to meet him at a certain place that evening to get acquainted.

That evening Akron tells Agnes that Jack is not true to her, and to prove his assertion takes her to the place where Jack is to meet Cynthia. She sees her husband give the girl money, and at last she believes her husband is unfaithful to her.

Sure of winning her after she leaves, Akron quits his lover-like attentions to her and tells her that he will come to the city where she is going. She gladly accepts his offer and they leave for the station, after she had left a note to Jack, telling him of her decision and of Akron being her escort.

Cynthia's mother is suddenly stricken. Making an examination Jack finds that it is imperative for the woman to have some strychnine. There being none at the cabin, he returns to his house for it and finds none there. Guided by the note, he drops it and revenge driving all other thoughts from his mind, he leaves in pursuit of the couple.

The couple have reached the station and while waiting for the train are approached by Jud, who begins to thank Agnes for the kindness to him and his family. Jud tells of the many kindnesses she realizes how she has misunderstood her husband and slowly she begins to see that Akron has been the cause of all her trouble.

She has a sudden change of heart, and, denouncing Akron, starts back for the ranch. Akron is despatched at the thought of losing her and the money he expected to get out of her and sends her return to her home. Jud, however, comes to her rescue and forces Akron to board the train, telling him to keep going until he is out of the country.

Agnes has urged Jud to drive at ten o'clock before Jack comes. She reaches home and, finding the note where she had left it, destroys it and thinks she is safe. She is confronted by Jack and Jack tells her of the strychnine. She attempts to explain, but without result, but in the midst of the scene Jud enters the room. Agnes explains the whole matter, her statement and he tells of the occurrence at the depot and so proves to Jack her innocence, and she is forgiven.

(Continued on page 1065.)

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POWERS.

HAUNTING WINDS (Aug. 14).—Wilfred Melton, a poor man who has come to the mountains in search of health, one day stumbles upon a rich quarry ledge bearing gold, but on account of his poverty is unable to get the machinery necessary to develop his find.

Near Melton lives an old hermit, who, apparently, is in most prosperous circumstances. One day he is counting his hoarded gold when Melton knocks at his door. The hermit hides his wealth under the tablecloth and admits Melton. Melton makes an impassioned appeal for some provisions and tells him that his wife and baby are almost on the verge of starvation. The old hermit thinks he is stealing his gold and tries to shoot Melton. In the struggle the gun is discharged and the old hermit killed. The tablecloth is pulled off in the struggle, hating the gold.

Time passes and Melton has made good with the money and is now in prosperous circumstances. But he is still haunted. He writes his wife a note telling her of his mental torture, and that she will know the truth soon.

He sets out for the sheriff's office to tell of the killing and give himself up.

While he is nervously walking up and down in the sheriff's office toward sign, offering \$1,000 for the capture of Nick, the hermit, and from the picture recognizes the face of the dead hermit. He returns from the office and hurries home to get the letter before his wife reads it.

His wife has just returned from an outing and is just about to get the letter when he rushes in and manages to secure the letter without her knowledge.

Some time later the president of the bank which the hermit had robbed is very much mystified to receive a package of \$10,000, the amount stolen from the bank.

BISON.

CHASING THE LIMITED (Two Reels—Aug. 14).—Claggett, chief clerk to Superintendent Bhea of the Coast Line, and his latter's daughter have formed an attachment for each other. The superintendent, in order to break off the attachment, sends his clerk to a small town 200 miles down the line as agent.

Claggett assumes his duties as agent and makes the acquaintance of a woman in charge of the depot. Much conversation is known as "Saint Catherine of the Coffee Cups." The girl is just recovering from a great sorrow in the death of her mother and is in charge of her brother, a wild id of about seventeen. On her deathbed the mother has made the girl promise to marry him in her power to make a man of the boy, Mickey.

The new agent realizes his attachment for the superintendent's daughter, and is in a quandary, fancy, and that Catherine is, in truth, the only girl for him.

Micky continues to frequent saloons and gambling halls. One day he sees Claggett put a large freight shipment payment in the safe. Micky comes into the office and tells the agent that his sister wants to see him. Leaving Micky in the office, he goes to see what the girl wants. He finds the errand was a ruse. Later he starts to check up his cash, when there is a knock at the door and Kanyon, the traveling auditor, comes in. Following the usual custom of auditors, he demands to check the cash at once and Claggett is found to be short \$540, the exact sum of the freight shipment payment. He tries to make an explanation, but the auditor feels sure Micky is the cause of it, and the auditor takes charge of the office.

The dispatcher puts out an order at the station to hold the fast mail for a fruit train which cannot be reached, and Claggett wildly hears him receive the order. Catherine comes to the window and expects to hear the reason something is wrong, and Claggett suddenly blurts out that he is short a large sum. Catherine realizes Claggett is trying to protect her daughter and starts off to find him, leaving Claggett without any explanation of the purpose of her wrath. He thinks she believes him guilty and is very much cast down.

Claggett is sitting in apathy when he suddenly hears the roar of the fast mail passing the station and notices a helper engine on a track near by, deserted by the crew, who have gone to lunch.

He is going at a terrific rate when the foreman of a track gang sees him coming, and, thinking it is a runaway, details it to save the mail. Claggett makes a flying leap when the engine is derailed and outside of brakes is all right. He is still determined to save the mail, and, grabbing a hand-car standing near the track, starts again.

The private car of the superintendent is on the rear of the mail, and he, with his daughter and others, are enjoying the view when they see a hand-car in the distance with a man signaling. The superintendent and his daughter stop the train. Superintendent and his daughter express their gratitude and he tells them that he is virtually under arrest for theft in

his office. Margaret turns from him in scorn, and he contrasts her attitude with Catherine's. The superintendent realizes the debt the road owes Claggett, but decides to put off action until he can learn further from the auditor.

On the return to the station the auditor rushes out and grasps Claggett by the hand. He is overcome with surprise when he hears the auditor tell the superintendent that Claggett's accounts are in good shape, and that he had made a mistake, and that the money had been merely misplaced.

Catherine, after a stormy session with her brother, had succeeded in getting the money and turning back to the auditor with a full explanation. She is waiting in the office until the return of Claggett.

L.K.O.

LOVE ON AN EMPTY STOMACH (Aug. 15).—Hank and Kitty had had no breakfast, but notwithstanding their cavied-in sensations, inside they still retained their ability to attend the wants of the ladies.

Unfortunately they picked out the same lady, who, in addition, had a husky sweetheart who had just proposed and left to get the ring. Hank concealed a sledge hammer in a bouquet of forget-me-nots and secured that the sweetheart would rid him of the gentleman, who happened back and caught him in conversation with his fiancée.

It did, but only temporarily, as the fellow had lost of vitality and came to far sooner than Hank had expected. He went to Hank, and Hank went in the opposite direction. Hank also had struck Kitty with the hammer, and Kitty was coming to and started looking for Hank. With everybody looking for one another there was bound to be confusion and misunderstanding.

The escort finally found Hank, and Hank tried to find a way out. There was almost a crime right then and there, with the escort as the killer and Hank as the killed.

LAEMMLE.

IN THE GRIP OF THE LAW (Aug. 15).—Kate Roberts and her mother live on the coast, where Mrs. Roberts runs a boarding house. Kate reads of the outside world and becomes dissatisfied with her quiet life. Ned Johnson, her sweetheart, is a source of interest to the summer visitors, and one day Kate and he have a spat because the women notice Ned so.

Henry Andrews and his son come to the beach for vacation and are attracted to Kate Roberts' house. Kate "falls for" the good looks and clothes of the son and seizes every opportunity to accompany him. Ned, who is jealous, Ned she cuts him dead. This leaves Ned heart-broken and angry and he resolves to watch the strangers. One day he is seen offering a reward for the capture of a head of smugglers.

Ned is spawled among the rocks when he sees a boat put away from a launch anchored out in the ocean and hurriedly comes to shore. His curiosity is aroused, and he sees the boat met by Andrews, who gets a suspicious looking box and hides it after the crew return to the ship. He hides until Andrews leaves and then he hurries to the sheriff and tells him of his suspicions.

The next morning Andrews and his son announce that they have to leave and call the automobile. As Andrews comes out with the box under his overcoat the sheriff steps up and arrests him. There is a fight in which the two are subdued and taken to the lookup.

Kate realizes the true worth of Ned and gladly returns to his home. Ned is given a substantial reward for assisting in the capture of a brace of notorious smugglers.

REX.

JEALOUSY, WHAT ART THOU? (Two Parts—Aug. 11).—The story opens in Ben's office, where Dorothy calls at the close of the day to accompany him for a stroll. Ben excuses him for a moment, and during his absence we see Dorothy go through the drawers of his desk, discovering there a photograph of a beautiful woman.

Meanwhile Ben finds, amongst various feminine trifles in Dorothy's handbag a man's card, which reads:

JOSEPH D. CARBON

Greely 1081.

This he pockets and returns to Dorothy, who, on seeing him return, has tucked the photograph in her bodice.

The two, looking much worried, start for a stroll.

That night, Dorothy, waiting for Ben, sits down to write a letter to a girl friend, Josephine O'Brien, and begins: "My Dear Joe"—It has been a long time since we have been together. Ben arrives and Dorothy pushes the letter aside to welcome him. While she goes out to get some fruit Ben looks about him, and, upon part of the letter that Dorothy has written (Continued on page 1068.)



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NEW YORK

ten. Taking from the pocket of his coat the card he has stolen from Dorothy's purse, Ben jumps to the conclusion that Dorothy is going to Joseph D. Carson. A strained silence, a heated quarrel arises.

Both decide to separate, and not go to a maek hall together.

Friday comes, and no word from Ben to Dorothy or no word from Dorothy to Ben. Hara Dorothy's feminine curiosity gets the better of her, and, stealing to Ben's apartment, she breaks down all reserve, and, telling the valet of her quarrel with Ben, begs him to tell her what costume Ben intends wearing that night. For answer, the valet shows Dorothy the costume, that of a monk with hood and cow.

Meanwhile Ben, too, has grown curious, and goes to Dorothy's home, where he bribes Dorothy's mother to show him Dorothy's costume, which is that of Carmen. Ben retires delighted and resolves he'll watch her.

When Ben returns to his apartment the valet tells him of Dorothy's visit, and he determines to fool Dorothy by exchanging costumes with a friend. As a result of this exchange of costumes, many amusing complications ensue at the hall.

UNIVERSAL.

ANIMATED WEEKLY NO. 177 (July 28).—Water Carnival—Canoe tilting and log rolling with and without roller skates makes interesting sport.—Hogwallow.—Wagon Race.

"Wise Gazams" Drill—Gloss Blowers' Association in fantastic garb at annual convention.—Columbus, Ohio.

Champ Clark—Californians give hearty welcome to House of Representatives' speaker.—Los Angeles, Cal.

Shooting the Big Guns.—Crews of 12-inch coast defense guns drill in target practice.—Fort Hancock, Sandy Hook, N. J.

Elks on Parade.—B. P. O. E. presents glittering parade of floats and costumes at annual convention.—Los Angeles, Cal.

Last Word in Efficiency.—Dumping ground is transformed into a garden in five days of five hours.—St. Louis, Mo. Sub-title: Building the fountain.

Killing Clay Pigeons.—Crack shots of United States compete at gun club traps.—Pasadena, Cal.

Fatal Strike Battle.—Tragic results follow fierce rioting when thousands of Standard Oil employees attack armed guards at plant.—Hayden, N. J. Sub-titles: Stealing the company's guards behind wall. Strikers destroy automobile belonging to corporation. Street barricaded with huge water pipes to obstruct police interference. Deputies driven back by mob. Two victims taken to hospital by ordinary wagon, as ambulances were destroyed. During the night many fires were started by the mob to burn up big oil tanks. The next morning—women and children gather word from heap of smoldering ruins. Efforts of police to make passage for sheriff. Sheriff Kinkadee and lawyer who acts as interpreter. Sheriff's rallying speech inspires men's promise to go home peacefully.

William Jennings Bryan.—Ex-Secretary of State is escorted through world's greatest moving picture city by President Carl Laemmle.—Universal City, Cal.

Mimic Warfare.—Five thousand New York National Guardsmen display excellent skill during week of war manoeuvres.—Camp Whitman, Flushing Plains, N. Y. Sub-titles: Engineers constructing pontoon bridges. Fluid battery carried into position. The "battering ram" goes over Whitman and his staff review the troops. Caricatures by the world-famous caricaturist H. Mayer of Park.

Great Eastland Disaster.—Many lives lost when great lake algaer laden with excursionists capsizes in Chicago River, Chicago, Ill.

UNIVERSAL SPECIAL FEATURE.

THE BROKEN COIN (Two Parts—July 29).—Count Frederick, at the end of the fifth episode of "The Broken Coin," is attempting to rescue Kitty Grey, the American newspaper woman who is searching for his half of "The Broken Coin," when he is surrounded on all sides by the sewer apaches. Making the best of a very bad situation, he places Kitty on her feet and smiles at the enemy.

Roleau, hearing the apaches stop in the sewer, realizes they must have caught Kitty, and, going to the secret entrance, sees Kitty and Frederick surrounded. Roleau gets a gun from his waiting automobile, and, giving one to his Arab assistant, they creep to the opening of the sewer which leads to Kitty, Frederick and their captors, the apaches.

Blake and his men take Frederick a short distance from Kitty to enable the two to escape their confederates to guard her. Roleau shoots the two holding Kitty, and as the Arab holds the others at bay he sneaks away from the street above. In the fight that ensues, Frederick tries to escape, but Blake is too quick for him.

Not having time to reach the car he came in,



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Roleau places Kitty on the horse she came on in getting away. Quickly getting into Roleau's stolen car, the two apaches follow Roleau and Kitty.

Kitty's horse is about all in, as is Roleau's and they are about to give up when they see before them a cliff some hundred feet above the water. In the car the apaches are blind to all else but their people ahead of them. They are going at such speed that it would be impossible to stop the car under sixty feet above the cliff, and with the cliff only a few feet away, Roleau tells Kitty to ride as near as she can, not too fast, and then turn her horse in the opposite direction. As they are within twenty feet of the cliff Roleau turns and giving them the laugh, jumps his horse over the cliff into the water. The apaches, seeing him go from sight, try to stop their car, but fail. Kitty, on the cliff above, sees Roleau escape to the bank just as the car comes down to the water, plowing the two apaches under it.

At the dive, Frederick is still a prisoner. Kitty hurriedly rejoins Roleau, and, together, they return to Grethaboen.

Surprised at the delay of the two men he sent after Kitty, Blake sends several others to locate them. Arriving at the cliff, the apaches are horror-stricken to see their two prisoners under the car with traces of Kitty's foot. Sachie, in the meantime, is being besieged by the diplomatic emissaries of Grethaboen to do something to stop the plans of the artificers of Grethaboen. Sachie, sends two men to Kitty's hotel to try and obtain the coin from her, knowing himself with one horse over the cliff into the water.

Kitty sends the following note to King Michael: "Your Majesty. It may interest you to know that Count Frederick is still a prisoner by a band of apaches in their dive near the sewers in the lower part of the city."

Following the desperate road for Grethaboen, taking steps leading to cellar of last house on left side of road.

Kitty GRAY.

Two police locate Blake's dive, and, after a hard fight, rescue Frederick. He is surprised when shown Kitty's note.

Count goes to Grethaboen's apartment to find the other part of the coin. She accidentally finds it. She sees the barrel of a gun pointing at her. She sees the barrel of a gun slowly taking careful aim at her head.

BROADWAY UNIVERSAL FEATURE.

JUDY FORGOT (Five Parts—Aug. 9).—Judy forgets her (forgot) her own name. She did it on her own honeymoon.

Judy Kwan, one of the stage stars who could make Broadway audiences laugh, suddenly comes to the conclusion that she has forgotten every effort to catch her glance.

Another strange thing about Judy was the fact she could not seem to get on with winking every time she smiled. Men who noticed this were wont to accuse her of flirting, but being rather sensitive about it, it just couldn't be helped—that winking of hers—for her mother had done so, and her grandmother, that, anyhow. Judy winked, and straight at Freddy, who was the particular bold young man who was seated in one of the boxes. A son of wealthy parents and full of fun, he was naturally supposed to be the wink was genuine, and at once set out for the stage, where he boldly walked into Judy's room and offered his heart and hand to her. Freddy was boldly thrown out by the stage hands, but remained outside looking up at her window and waiting for the cry-eyed girl to marry him, and amid a shower of rice the couple left for Europe. The wink and smile was the cause of a quarrel and Judy escaped to Marienbad.

The train bearing Judy was wrecked and Judy received a severe bump on her head, which caused amnesia.

Among the other passengers of the wrecked train were Freddy Stole and his newly-acquired wife, who was formerly Trizzy Galt, a divorcee. Dicky, a college boy of twenty, has eloped with Trizzy. His parents are enraged at this runaway, and John Mugg, who is a lawyer, has kidnapped their son, a minor in the eyes of the law. They have offered a reward of \$500 for his return.

John Mugg, an uncle of Dicky's, is stopping at this same hotel in Marienbad. Mr. Mugg, who is a fleshy man, is in the habit of taking the "cure," in an effort to lose some of his superfluous flesh. Mugg has to get up at sunrise, exercise in a gymnasium, walk barefoot on the surrounding country, take Turkish baths and live on dry crackers.

John and Trizzy, in their room at the hotel have just examined their luggage and found that Trizzy, instead of receiving her own luggage, has received the luggage of another suitcase marked "Mrs. Frederick Evans" (Judy). Then, going for a walk, Dicky sees his father, John Mugg, and then his mother, who is a fleshy man, is in the habit of taking the "cure."

The doctor tells Judy "the shock" of the wreck has caused temporary loss of memory.

The doctor discovers suitcases which he thinks (Continued on page 1070.)

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belong to Judy. They examine them and find that they are marked "Trixy Gale" (the former name of Dicky's wife) and find Judy's name is Trixy Gale. He takes her to the hotel. Then he meets his patient, John Mugg. He tells him he has just left America, a lady who has lost her mind—Trixy Gale. Mugg exclaims, "That's the woman who kidnapped my nephew." If she's here, that means racial must be here too. At this moment Mugg and the doctor come face to face with Dicky. Trixy has lingered behind to look in a shop window. The doctor seeking Judy informs her that she has just kidnapped Dicky, the nephew of Mr. Mugg, and Judy is horrified having married a minor. Mugg and Dicky, whereupon she strives desperately to remember how she could ever have married such a funny looking fellow.

However, she feels that she must embrace her husband, Trixy, who has returned and who sees the performance, is enraged. Judy is introduced to Mugg. Her smile and wink make a pleasant impression upon him. He begins winking at her. He tells her that he will keep them under his eye until Dicky's father arrives upon the scene. The doctor explains to Dicky about Judy having lost her memory. Dicky then tells Trixy her story. He says, "I know. Tonight you and I will take a train for Paris and leave my supposed wife here with Uncle Mugg. Suddenly Freddy appears. He says he has been looking widely all over Marienbad in search of Judy. He sees her now and rushes to her. She doesn't recognize him. He is frightened and turns to Dicky for protection. She says to Freddy, "I don't know you." Freddy, pointing to Dicky, says, "Who is this man?" "My husband," says Judy.

"I'm your husband," exclaims Freddy. He tries to strike Dicky. There is a fight and Freddy is arrested and taken away. Judy, disturbed, looks after him, saying to herself: "Where have I seen his face before?"

Later, Judy runs out by all the excitement, returns to the hotel, where she decides to take a nap. As a striking coincidence, at the hotel is a man by the name of Ode, who has a child, a man, who while playing about, become lost and begin crying. The doctor finds them, and asking their names and receiving the reply Ode, at once concludes that Judy, because of her loss of memory, has forgotten about her other children. The doctor then tells her that he has found out that Judy is sleeping and places the children in bed beside Judy so they will be the first thing she sees when she wakes up. Judy awakens and to her horror perceives the children beside her. She is still more horrified to learn that they are her own, but takes them all into her arms.

Mr. Mugg, who has developed quite an affection for Judy, gives an elaborate society circus. In the midst of which he sends her into the hall room, where the frantic father, who has searched high and low for them, takes them away from Judy.

Freddy, released from jail, breaks into the society circus and demands his wife. Judy declares that she has never seen him before and gives him to run away. Pleased on all sides by her hallucination of husbands and babies, she and Mugg steal forth from the hotel and into an automobile, intending to escape. Freddy and others pursue in another machine.

In her excitement Judy pulls the arm of the chauffeur and the auto plunges into another car and the occupants are thrown out.

When Freddy and the others arrive with aid to the injured and the doctor, they find the ground rubbing her head. The shock has restored her memory and she rushes into Freddy's arms with joy.

Mutual Film Corp.

FALSTAFF.

OUSIE, THE GRACEFUL LIFE GUARD (Aug. 13).—The young clerk, enjoying his vacation at the seashore, receives a curt note from his employer that they were reducing expenses and his services were no longer required. He has very little money left. He confides his troubles to the bright and witty hotel cashier, who, like the young fellow and straightaway goes to the hotel proprietor and tells him the young man will be of value to him as a life guard. The

little cashier's brother is the present life guard, but though a good swimmer, he is homely.

There was no telling the proprietor did not hear about the life guard's coming and that the little cashier knew it, but cautioned the clerk to say nothing, for, as she expressed it, "my brother has a life saver and he can do the work. Your job is to look pretty and kid the girls." And the arrangement worked beautifully, for the clerk saved the old ladies and children who fell down in shallow water, while the real life guard rescued those who had wandered beyond their depth. The clerk and his brother, who all the hotel guests believed that the handsome young life guard was a very wonderful person, both came in at the end of the season, successful, but not in a class at all with his handsome superior.

The constant flattery the clerk received from the hotel guests turned his head, and he treated the little cashier very indifferently. The girl had grown to care him, and when she saw him passing much of his time in the company of a wealthy old maid, she was heartbroken. Her brother, the homely life guard, soon reassured her.

"It's all right, Sis," he said, "he really doesn't care for that old maid, and what he needs to bring him to his senses is a ducking. And he will get it. Believe me."

The clerk, at the old maid's request, took her down to the water, and at that moment, the homely life guard, adopting the method of a submarine, dived under the water and swam beneath the old maid's feet, and then he came up and swung the clerk and his "fair" companion into the water.

Why that life guard is an impostor," spluttered the old maid. "He can't swim a stroke. He must be discharged at once." The clerk looked indignantly into the little cashier's face. "I am sure to be fired for not being able to swim." "Don't you worry, kid," replied the brother, "my statement thoroughly satisfied the young man."

BRONCHO.

SHORTY INHERITS A HAREM (Two Reels—Aug. 11).—Shorty, a cowboy, goes to the Wild West Show in India, goes hunting in the jungle with Bill Forbes, a former hunkie of his, and comes back with the British Army. In the wild he gets separated from Forbes, who believes he has been killed by a tiger. Shorty acquires a young Indian prince and is made successor to his kingdom of Cawwore. Going to take on his new duties at the palace of the Maharajah, the cowboy discovers that he has forty wives. He becomes angry with the young prince, causing Fatimeh, the former favorite, to commit suicide. He then is informed that the customs of the country require that he marry and be self alive with his dead wife. Shorty objects. He shoots up the palace and escapes.

BEAUTY.

CUPID TAKES A TAXI (Aug. 3).—Bob, spendthrift, speeder and heart-breaker, is a source of constant worry to his father. He falls in love with Mabel, a damsel in distress, whom he takes home in his runabout. Father wishes his hands off his son and the young man becomes chaffed. A call comes from Mabel's house for a taxi. He goes to the marriage bureau and equips himself with a license. Then he goes to Mabel's papa, he finds that he is to drive her, her parents and Clarence, the suitor of papa's and mama's choice, to the opera. Bob arranges with the taxi to drive him, but when he acts, they run away and are married. There may be compensations in having to get out and drive a cab for a living.

JIMMY ON THE JOB (Aug. 10).—Jimmy's mother is never an auto maniac and has met with no success. He chances to meet Mabel Mason and a violent flirtation ensues. Just when Jimmy is "settling somewhere" with Mabel he meets the man who is the proprietor of the Newseville in a nearby country town Farmer Swaney has had a fire crop. He sells it for a goodly sum and he and his wife come to see the city. A group of sleek and slick "con" men seize up Jasper and his bank roll. Jasper visits his bath house where he dives. He saves himself with mermaid until his wife takes a hand in the fun. As they emerge, three men greet Jasper and Mrs. Swaney.

"We are the Welcome Committee," they exclaimed. The farmer and his wife are delighted. A joy ride is suggested and at a lonely spot along the road, Jasper is relieved of his bank roll. Mabel and Jimmy out for a ride, see a car ahead of them. "Catch it," says Mabel. "I will buy this car," Jimmy makes good and catches up just as the farmers are robbed. Jimmy does battle with the crooks. With Jasper at his side he lays the crooks down. He fairly makes them like it. Jasper's money is recovered. It is a banner day for Jimmy and his bank roll. Mabel and Jimmy is reinstated as the star of the salesmen crew.

Mabel blushing admit another of Jimmy's conquests.

KAY BEE.

THE HEART OF A BEE (Two Reels—Aug. 6).—Jabes Flint, miser and pillar of the church, holds the small New England town where he lives. Flint forecloses on the property of Widow Ames, founding the indignation of the minister, David Dowling. The Dowlings take Mrs. Ames home, and the following Sunday the text is: "It is harder for a camel to pass through a needle's eye." Jabes leaves in the middle of the sermon. The next day when a donation is called for, he tells the congregation that they will get nothing of the sort from him, but that if they will depose Dowling and elect a worthy man, he will give them a new church. This is done and Dowling, broken-hearted, retires. Before the new meeting house is dedicated, Flint is stricken with small-pox. Fearing to die, he sends for the minister to read him the scripture, but the preacher is afraid to go near the diseased man. In despair, Flint summons Dowling. The minister goes to him and helps the village doctor save Flint's life. Dowling is reinstated, his wife doubled, and the Widow Ames receives back her home.

MAJESTIC.

VICTORINE (Majestic—Two Reels—Aug. 1).—Dottie gets a job in a small shop as the "sleek" girl, a woman named Dottie. The Angel who is backing the outfit is too modest to proclaim his love for Dottie. Dottie, thoroughly carried away by the great, handsome strong man, fails to see the worth of the angel until fate takes a hand.

The knife thrower gets drunk and the angel forbids Dottie to do his act. Not so the strong man, and to show his brute power, he locks up the angel and bids the knife thrower go on with the act. The angel, who is the freer, sees they realize the danger to which the girl will be submitted, but they are determined not to lose the partnership which has become so profitable.

The drunken knife thrower has made several false threats, any one of which might have proved fatal to the angel. When the angel is released from his prison by the tight-rope walker, rushes to the rescue and saves the girl he loves by flinging himself before her. He gets the knife and is seriously injured. At the hospital a few days later, the girl, chastened by the tragedy, and the angel decide they will form a partnership that will have no knife throwing in it.

BIG JIM'S HEART (Two Reels—Aug. 8).—Sheriff Jim Taylor loves Elsie, daughter of Ranchman White. Elsie, however, has given her heart to a worthless man, who is in the press. Tom gets into a quarrel with Wild Cat, an Indian half-breed. The latter is found dead by the sheriff's driver. The sheriff believes him innocent. On the day set for the hanging, Mojave Ed, a worthless character, falls ill from fever. He confesses to the sheriff and he sends for the sheriff and confesses to him. Sheriff realizes that his hope of winning Elsie now rests on the shoulders of the man who has just expressed driver's innocence. As he stands, later that day, with the hang rope in his hand, the Jim finds that he cannot bring himself to see a man execute his own hapless. He releases Mojave Ed's confession. Tom is freed, and the lovers reunited.

THE RIGHT TO LIVE (Aug. 10).—Pierino, a hustling little "newsie," takes a high-stalled (Continued on page 1072.)

LAST WEEK it was quoted of "Just Out of College," by George Ade, "A good five-reel comedy is a hard thing to put over, and this film has been so well handled that it does go over;" credit being given the New York Evening Telegram. This was instead from the New York Evening Mail.

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has shifted his affection to his nurse, and the complications that arise as a result of this unexpected visit prove almost his undoing.

THE RIGHTED WRONG (Victory)—Three Parts—August 7.—The Prince of Nobaria finds great comfort in his declining years in Diantha, his adopted daughter. Captain Linder, his nephew, incurs heavy debts and goes to the Prince for aid. The latter remonstrates and a quarrel ensues, but Diantha's intervention enables Linder to get the required sum. The Prince, however, is angered at his nephew's impertinence and changes his will, making Diantha sole heir.

Travers, one of the coachmen on the estate, is secretly in love with Diantha and takes a photograph of her from her boudoir. He is detected by Norris, the head coachman, and the Prince orders his discharge.

While inspecting the stables, the Prince is fatally stricken with heart failure. The latter then finds the will and promises to remain silent if Linder, who is the nearest blood relative of the deceased, will grant him a steady income. This is agreed upon, and Diantha, bereft of her rightful possessions, leaves the estate.

She is an excellent rider and seeks Travers, her admirer, who is now a famous jockey in Hamilton's circus. He secures employment for her, and when he learns that she has not been named as mistress of her late foster father's estate, becomes suspicious. Later, another circus man, tells him of the will, and Linder, the nephew, who sought his aid to put a stop to the blackmail. Travers is overjoyed, and instead of giving it to Linder, they use it as a means of placing Diantha where she belongs. She then wedded Travers, who has loved her for so long.

THE ROMANCE OF ELAINE (No. 35—Two Parts—Aug. 9).—The plans of Marcus Del Mar, a foreign agent, engaged in mining America's harbors and bridges, have been sorely interfered with by Elaine Lodge. Del Mar engages Mme. Lorenz, an adventuress posing as a dressmaker, to help him. Under pretext of showing Elaine some gowns, Mme. Lorenz takes her to her rooms at the Hotel St. Germain. There Elaine is overpowered by the waiting Del Mar, and spirited away in his automobile to a deserted house in the woods.

But a mysterious naturalist constantly on Del Mar's trail, tracks them out, and after a stealthy reconnoiter, in which he uses the most perfect escape to good advantage, manages to free Elaine. She is chased by Del Mar and his men, however, and only succeeds in escaping by jumping into a canoe and braving a swift current. Del Mar fires at her from shore and breaks her paddle, thereby ruining her chance of escape. As she is swept down the stream toward the waterfalls and certain death, the mysterious naturalist and Jameson form a human chain and, swinging out over the stream rescue her as the canoe goes sweeping on to the rocks below. Once she sees she is safe, the mysterious naturalist utters a wish, leaving on the faces of Elaine and Jameson a look of wonder that will increase in the next episode. The next episode is called "The Flash."

SOAKING THE CLOTHES (Phonophims—Aug. 11).—Three city sports, reeking of 6th ave. and 14th st., come to Hickville, and immediately two of them have a desire to create the only atmosphere they're comfortable in. The third, Aleck, has the desire but the youth who stays home and makes sure of the crowd's funds by sewing them is the lining of his suit.

Willie and George shine up to two charmers who are accustomed to stepping lively and all their available cash is used in a taxi ride to a swell cafe. Willie doesn't have much trouble in faking up a fit outside the cafe, and the boys depart, making a date for that evening.

They then go home and look for their cash, but Aleck's been there first. The only available asset is the sleeping Aleck's clothes, which they take and hock. When Aleck awakes the boys tell him they have noticed his clothes, and he almost jumps out of his pajamas at the news.

Disguised as a woman, he takes the boys' clothes to pawn them in order to get enough money to take his own suit with the money sewed in the lining out of hock. But alas! The suit has already been sold.

WORLD FILM CORP.

THE TANGLES OF POKES AND JABBS (Wizard Comedy—July 5).—Pokes and Jabbs are neighbors; each has a wife and there is a fifth character, Miss Tattler, who is the authoress of all the mischief of the comedy. She thinks she sees Pokes kissing his wife and then she goes and spreads the scandal. Jabbs, madly jealous, tries to shoot Pokes, who escapes. That day Pokes, who has spent all his money in the Jabbs' home, tries to recover it but is again

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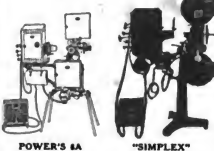


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detected by the malicious Miss Tattler. After many exciting adventures and escapes, Pokes recovers his money, but has it taken from him by his wife, who will no longer trust him out of her sight.

LETTERS FROM BUGS TO GUS (Ring Lardner Series, No. 1—"You Know Me, All!"—July 12).—In the picture, leading lights of the baseball club and the big leagues are shown. On the field—Roger Bresnahan, Garry Herrman, Honus Wagner, Thomas and others. Gus falls in love with the pretty girl on the ball team, who she prefers one of the ball players. Affairs are complicated by a "dood," who, to Bug's disgust, also makes up to the girl.

LETTERS FROM BUGS TO GUS (Ring Lardner's Letters, No. 2—July 19).—Bugs wants to meet the big league fellows at dinner. He sees him hobnobbing with Garry Herrman, President Thomas of the Cubs and other baseball notables, while a banquet is in progress. Bugs drinks noisily, and makes a ludicrous fool of himself. He presents himself on the baseball field in evening dress. His rival for the fair charmer sets his pup on Bugs.

MARRYING MONEY (Shubert, five parts—July 20). Theodore Vandeweer and James Sweeney are two young lawyers without clients. When they are at the lowest ebb, Theodore Vandeweer gets a notice that he is one of the heirs to the rich uncle's estate. He tells his attorney, Archie, who also named as his heir. Theodore and Sweeney pay their creditors and they still have \$700 left. They determine then, to go to Rockville, a fashionable summer resort. They arrive at Rockville and apply for rooms at the hotel. They find that a magnificent suite has already been engaged by Convin Archie and his mother, who have not yet arrived. The hotel clerk, guessing that Theodore is to be in Archie's party, gives Theodore and Sweeney part of the suite. This fact causes everybody in Rockville to believe that Theodore is rich and, therefore, the ambitious mothers of the pretty girls at Rockville consider him a great catch.

Among the girls at the hotel is Mildred Niles. She is the daughter of "The King of Wall Street." Mildred and Theodore are immediately drawn to each other, and Mrs. Niles looks with favor on Theodore. Meanwhile "The King of Wall Street" is engaged in some disastrous speculations in New York. Another author of Mildred's is Count, whom Mildred's mother also likes because of his title.

Secretary, when he sees how matters stand between Theodore and Mildred, urges Theodore to elope with her. Sweeney is in a particular hurry as the clock is fast descending. Theodore from had to worse in Wall Street with Mr. Niles, and finally he loses every cent. He comes to Rockville to break the news to his wife. She is prostrated. By this time, Mildred and Theodore have become engaged.

When Mrs. Niles hears of her husband's failure she insists on Mildred's eloping with Theodore before the news is made public. So it happens that Mildred and Theodore elope in Mrs. Niles' car, each having a false impression of the other. By this time Theodore has no money left. He confesses to Mildred and she confesses to him. They are in a quandary as to how they will be able to live when the rich uncle's lawyer arrives to settle Theodore's affairs. Theodore is able to the will saying that in the event of Theodore's marriage he should receive one million dollars. The fact was to be secret until after his marriage, so that no woman would marry Theodore for his money.

SUNDAY (Lederer—August 2).—Sunday is a young girl left by a dying friend in charge of four bough, but noble-hearted, lumbered known as Jack, Towser, Davy and Liveli, who bring her up as a boy. Jacky, the youngest of the quartette, is in love with Sunday. Sunday regards him only as a brother. The four men finally decide to send her to a convent school.

Arthur Brinkworth, a blind English family, travelling in America, meets Sunday, and persuades her to elope. She believes that he intends to take her to England as his wife. Arthur is compelled to confess that he does not intend to marry her. Stunned by this perfidy, Sunday denounces him furiously. And when Arthur seizes her in his arms, she draws her revolver, which he takes from her. The struggle is witnessed by Jacky, who comes to Sunday's rescue and in the process, kills Arthur. A half-witted girl, named Lucretia, who is hopelessly in love with Jacky, sees it.

Jacky departs with the Sisters. New adventures, however, are in store for Sunday. Her English name, Mrs. Niles, is discovered, and she is searching for her, and she is finally discovered in the convent school and brought to England. She meets and falls in love with Henry Brinkworth.

(Continued on page 1078.)

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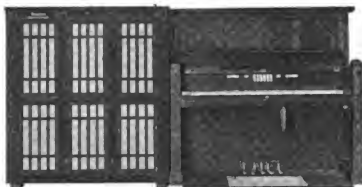
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thorpe, an elder brother of the "neer-do-well Arthur." Sunday tries to resist his love, feeling that the dead man stands between them. He demands to know why she will not marry him. She is unable to tell him. Unhappy and watched, she leaves her aunt's house by night and takes stateroom passage for America. She finally arrives at the lumber camp and surprises the "boys" by rushing into the cabin and telling them she has come home to stay. Henry and his friend, Tom Oxley, follow Sunday to America, and arrive at the cabin. Henry is determined to know why Sunday has run away from him. Meantime, Lisette, believing that Sunday has returned to marry Jack, accuses one of the cousins of Arthur Brinthorpe, and when Jack confesses that he committed the deed, Lisette attempts Sunday's life by throwing a knife through the door. Later, seeing Lisette's intentions, throws himself in front of Sunday and is wounded. Sunday tells the entire story to Henry, who tells his brother's guilt and Sunday's innocence, and the story ends with the reconciliation of the lovers.

PARAMOUNT.

THE SEVEN SISTERS (Famous Players—Five Parts—July 20).—The play is based on the Hungarian system of marriage, where matrimonial conventions inexorably consign to helpless spinsterhood a girl whose younger sister marries before her. Under the circumstances, therefore, seven daughters may be considered a very well-disguised blessing, particularly when the middle one is such a boyden that she places her sisters' romantic chances in further jeopardy by being seduced from the convent school. That is what the naughty Mici does in the play. She escapes from the school and attends a masked ball, where she meets Count Feri Horvath. She is caught and dismissed and sent home. This starts all the trouble for the widowed mother of the seven sisters, who on seeing Mici return in a beautiful dress, realizes that she must be placed in the background. Thereupon the rebellious Mici enters into a conspiracy with Count Horvath to provide husbands for her senior sisters at the earliest possible moment, promising him a kiss with each betrothal. From this moment on the complications grow thick and fast. The girls in each case are duly susceptible to the charms of vigorous and attractive masculinity, but they are apparently indifferent as to the means by which the desirable end is accomplished. As a result we find the eldest sister voluntarily engaging in a most unmaidenly deception to bring about a proposal. She gets the uncle, though she wanted the nephew. Then Mici weds the lieutenant.

NORTH AMERICAN FILM CORP.

THE DIAMOND FROM THE SKY (Chapter 12—"To the Highest Bidder"—Two Parts—July 19).—Arthur's first thought was to employ the means he had at hand in the finding of the train robbers' stolen plunder, to aid Esther and his crazy mother. Then he would save Stanley Mall from the hands of strangers. He resolved to entrust his affairs to Tom Blake, the Richmond detective. Arthur wired Blake ample funds and full instructions. In a few hours he received a satisfactory reply. But it was a bitter thought to the supposed heir of the Stanleys that even in going to the rescue of Esther and his mother he was using means not right-

fully his. He resolved to make every effort to find his own fortune and refund with interest the money that Esther had handed over, that Hagar was provided for in the sanitarium, and that, no matter what move Mrs. Stanley might make, the gypsy would cut wide and go on, left Richmond, in the company of Quabba. She felt sure that Arthur was prospering in far California.

Mrs. Stanley remained cool in the face of the girl's disappearance, though Blair raged and fumed. Finally, turned Blair at the suggestion of Stanley Hall. No one locally interested had the means to purchase the piece and the Stanleys had not expected competitive bidding. When Tom Blake, who also had come down from Richmond, asked that the house and furnishings be offered as a whole, and tendered an opening bid of \$2,000, Mrs. Stanley and Blair bid desperately. Their limit was soon reached. The old family estate went for \$20,000 to Blake, who admitted that he was acting for an unknown client. The Stanleys, too chagrined to make themselves agreeable, did not return with Mrs. Randolph to Richmond.

Luke Lovell, who had become an illicit whiskey peddler, in passing an adobe hut in Lower California, saw the diamond from the sky dangling from the neck of an Indian baby. The necklace was only a bit of glass and tinsel to the sudden Indian father, and he gladly bartered it for whiskey to the eager gypsy. Luke and his companion pushed on toward Santa Barbara. Arthur Stanley, alias "John Powell," had fallen into the hands of old sharks. All that remained of the outlaw plunder he had inherited the worthless Good Hope wells, and he is now penniless. "I'm from Pennsylvania," confessed Jack Wilson, the foreman. "I believe if we torpedoes the big well we'd start the oil. The chysters are coming to take the property away from you because we didn't strike oil. So, let's do something desperate, boss; let's torpedo the big well!"

"John Powell" agreed. As a result of the explosion there arose a geyser of steam and a spuming fountain of roaring oil and gas. "John Powell" was a millionaire.

The evening that his associates feted and banqueted "John Powell," oil magnate, Vivian Marston dined with an elderly admirer at the same restaurant. The adventures' eye were fixed upon the young men. Where had she seen this landed favorite of fortune before? The stranger held a telegram in his hand, which read: "Esther Stanley has left for Paris unknown. Tom Blake. The next morning, Luke Lovell and his pal stood looking down over the paradise of Santa Barbara to the bay. Luke's eyes were fixed on a great, white yacht riding at anchor. "A guy rich enough to buy a ship like that," he growled, "can afford to buy the diamond from us." That evening the two men pulled out in a row boat. Suddenly, Luke's confederate struck him down. The boat went over. A drowning man gasped in agony. And the diamond from the sky was fast becoming the diamond beneath the sea.

THE DIAMOND FROM THE SKY (Chapter 13, "The Man in the Mask"—July 20).—For a few moments Luke Lovell, crawling up from the sea, cared little whether he lived or died. But with returning breath and life came fear. It seemed plain to Luke now that no evil hand could hold the diamond. Let it lie then at the bottom of the sea.

Sunrise found him far back in the mountains Luke asked for and secured work as a blacksmith's helper.

Meanwhile, Vivian Marston was keeping watch of Arthur. "The Golden Man," the young oil king was called, was intoxicated with high success. Vivian now knew that "John Powell" was the cousin of Blair. When the time was almost ripe, Vivian wrote to Blair, informing him of his kinsman's wealth, and suggesting that he join her in Los Angeles.

While Blair and his mother are plotting her mortal anagnathosis, Esther, with Quabba, visits the gypsy tribe, and strengthened by many substantial gifts of gold, the quaint pair set out afresh on their quest of Arthur. Quabba, in the possession of a large street piano and a pony and cart to boot it. But Esther insisted on returning once more to see Hagar into the sanitarium. They are seen from a passing train by Blair. He alights and hurries to make his peace with Mrs. Randolph. The next day Esther finds in her room \$1,000 in bank notes and a message from Arthur. She gives half the money to the organ grinder and bids him depart at once.

Blair Stanley sees Quabba turn round the corner of the Randolph mansion, and follows. Suddenly Quabba stops into the path of a street car and is knocked senseless. Blair hurries to lift the injured man and take him to his lodgings. Blair sees in the accident a means of entrapping Esther. Handing a bootblack a hastily-scribbled line telling the girl to come at once, he dispatched him to the Randolph mansion. Later, as Esther enters Quabba's room, she is seized by a masked man. But Blair finds that he had caught a little girl. His effort to search her for the Stanley document is fruitless. Help comes to Esther in the shape of Detective Tom Blake, whose secret he the bootblack was. In the scuffle, Blair falls over a broken stair-rail and lies as though dead.

ART FILM CORP.

THE STUBBORNNESS OF GERALDINE (Five Parts).—Geraldine, the daughter of a wealthy New Yorker, is in Hungary and about to return to the United States after an absence of seven years. As a farewell, a masked ball is given in her honor at the American Embassy. Count Carlos Kiniski, a distinguished young nobleman, is one of the guests and catches a momentary glimpse of her face. He falls in love with her at once and tries in vain to ascertain her identity. A second cabin he makes the acquaintance of Geraldine during the voyage.

Just when his wooing is most propitious, there comes a blow from the dark. His elder brother, while secretary to the Austro-Hungarian Embassy in London, trifled with the affections of an American girl, she cast her off and she ended her life by leaping from a high balcony. Fraulein Handt, a governess to the daughters of the Ambassador, who are guests in Geraldine's home, rake up this story and charge it to Carlos. In the end, Carlos obtains the proof from Hungary that he is not the man who caused the tragedy in London. He then secures the money for his viisage and the stubbornness of Geraldine wins. The happy pair are last seen among the adoring peasants.



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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1044, 1046.)

Universal Film Mfg. Co.

RELEASE DAYS.

Sunday—Big "U." Laemmle, L-KO.
Tuesday—Broadway Universal Features, Imp. Nestor.
Wednesday—Gold Seal, Imp. Rex.
Thursday—A limited Weekly, L-KO, Victor.
Friday—Big "U." Laemmle, Pow-
 ers.
Saturday—Big "U." Bison, Joker.

ANIMATED WEEKLY.

July 21—Number 176 (News).
 July 28—Number 177 (News).
 Aug. 4—Number 178 (News).
 Aug. 11—Number 179 (News).

BIG U.

July 16—The Opening Night (Two parts—Dr.).
 July 22—The Hurdle Race (Drama).
 July 29—No release this week.
 Aug. 5—Meln Friendt Schneider (Drama).
 Aug. 5—Out of the Flames (Two parts—Mod-
 ern Drama).
 Aug. 10—Where Happiness Dwells (Drama).
 Aug. 12—His Beloved Violin (Two parts—Dr.).

BISON.

July 17—The Toll of the Sea (Two parts—Dr.).
 July 24—The Mad Maid of the Forest (Two
 parts—Drama of the Woods).
 July 31—A Damsel of the Jungles (Two parts
 —Drama).
 Aug. 7—Gene of the Northland (Two parts—
 Northwest Drama).
 Aug. 14—Chasing the Limited (Two parts—Dr.).

BROADWAY UNIVERSAL FEATURES.

July 26—The Earl of Pawtucket (Five parts—
 Comedy).
 Aug. 2—The Scarlet Sin (Four parts—Drama).
 Aug. 9—Judy Forgot (Five parts—Comedy).

GOLD SEAL.

July 26—Homage (Two parts—Modern—Drama).
 July 27—The Flight of a Night Bird (Two parts—
 Drama).
 Aug. 3—The Great Ruby Mystery (Two parts—
 Detective Drama).
 Aug. 10—A Cigarette, That's All (Two parts—
 Drama).

IMP.

July 16—The Eleventh Dimension (Two parts—
 Drama).
 July 20—What Might Have Been (Drama).
 July 22—Thou Shalt Not Lie (Two parts—
 Drama).
 July 25—No release this week.
 July 27—The New Jinx in Town (Comedy).
 July 30—The Hunchback's Romance (Two parts—
 Drama).
 Aug. 3—Her Fortunate Day (Drama).
 Aug. 6—Leah the Forsaken (Three parts—Dr.).
 (Imp Re-issue).
 Aug. 10—To Feign via the Cartoon Route (By
 Hy Mayer—Comedy—Cartoon).
 Aug. 13—Driven by Fate (Three parts—Drama).

JOKER.

July 17—Franks (Comedy).
 July 24—A Duel At Dawn (Comedy).
 July 31—The Village Smithy (Comedy).
 Aug. 7—Their Betwixt Elongment (Comedy).
 Aug. 14—A Dip in the Water (Comedy).

LAEMMLE.

July 18—For His Superior's Honor (Drama).
 July 25—According to Value (Drama).
 July 29—Haritage (Four parts—Drama).
 Aug. 1—Paternal Love (Drama).
 Aug. 5—No release this week.
 Aug. 8—The Source of Happiness (Drama).
 Aug. 12—No Release This Week.
 Aug. 15—In the Grasp of the Law (Drama).

L-KO.

July 7—The Child Needed a Mother (Com.).
 July 11—No release this week.
 July 14—No release this week.
 July 18—A Doomed Hero (Two parts—Com.).
 July 21—The Curse of a Name (Comedy).
 July 25—No release this week.
 July 28—Life and Moving Pictures (Two parts
 —Comedy).

Aug. 1—No release this week.
 Aug. 4—In the Clave of Law (Comedy).
 Aug. 8—Shot in a Bar-room (Comedy).
 Aug. 11—Hello Bill (Comedy).
 Aug. 15—Love on an Empty Stomach (Comedy).

NESTOR.

July 18—Her Rustic Hero (Comedy).
 July 19—The Many a Slip (Comedy).
 July 23—Behind the Screen (Two parts—Com-
 edy).
 July 26—The Tale of His Panta (Comedy).
 July 30—The Rise and Fall of Officer 18 (Com-
 edy).
 Aug. 2—It Happened While He Fished (Comdy).
 Aug. 6—Little Egypt Malone (Comedy).
 Aug. 9—Dan Cupid Fixer (Comedy).
 Aug. 13—Lost—Three Teeth (Comedy).

POWERS.

July 19—Captain Kent's Seals (Vanderville Act).
 July 20—Friends of the Animal World (Dit-
 mers—Educational).
 July 17—The Stranger (Drama).
 July 22—Lady Baffles and Detective Duck in
 "The Signal of the Three Bells"
 (Comedy).
 July 24—The Honor of Kenneth McGrath
 (Drama).
 July 29—"The Jap Phenom" in Famous Acro-
 batic Feet.
 —Strange Mammals at Home (Ditmers Educa-
 tional).
 Aug. 5—Lady Baffles and Detective Duck in
 "Saved by a Bunt" (Comedy).
 Aug. 7—Around the Corner (Drama).
 Aug. 12—The Elephant Circus (Vaudeville Act).
 —Little People in Fur (Ditmers Educa-
 tional).
 Aug. 14—Haunting Winds (Drama).

REX.

July 13—When Hearts Are Trumpha (Juvenile
 Drama).
 July 18—No release this week.
 July 20—A Happy Pair (Comedy).
 July 25—Bound on the Wheel (Three parts—
 Drama).
 July 27—One on Mother (Comedy—Drama).
 Aug. 1—Jealousy, What Art Thou (Two parts—
 Drama).
 Aug. 3—The Proof (Comedy).
 Aug. 6—Betty's Bondage (Two parts—Dr.).
 Aug. 13—Mountain Justice (Two parts—Dr.).

VICTOR.

July 16—The Trust (Drama).
 July 21—The Weird Nemesis (Two parts—Hyp-
 notic Drama).
 July 23—Jeanne of the Woods (Drama).
 July 28—The Double Standard (Drama).
 July 30—No release this week.
 Aug. 4—My Tomb Girl (Two parts—Comedy).
 Aug. 6—No release this week.

Aug. 11—Refuge (Two parts—Drama).
 August—No Release This Week.

UNIVERSAL SPECIAL FEATURE.

July 10—The Broken Coin (Episode No. 5, "The
 Underground Foe"—Two parts—
 Drama).
 July 26—The Broken Coin, Episode No. 6, "A
 Startling Discovery" (Two parts—
 Drama).
 Aug. 2—The Broken Coin (Episode No. 7,
 "Between Two Fires") (Two parts—
 Drama).
 Aug. 9—The Broken Coin (Episode No. 8, "The
 Prison in the Palace"—Two parts—
 Drama).

Mutual Film Corporation

RELEASE DAYS.

Sunday—Komic, Majestic, Than-
 houser.
Monday—American, Keystone, Reli-
 ance.
Tuesday—Beauty, Majestic, Than-
 houser.
Wednesday—American, Broncho, Re-
 liance.
Thursday—Domino, Keystone, Mu-
 tual Weekly.
Friday—American, Falstaff, Kay-
 Bee, Majestic or Thanhouser.
Saturday—Keystone, Reliance, Royal

AMERICAN.

June 21—Peggy Lynn, Burglar (Two parts—
 Drama).
 June 23—One Woman's Way (Drama).
 June 28—By Whose Hand (Two parts—Dr.).
 June 30—A Good Business Deal (Drama).
 July 2—A Woman Scorned (Drama).
 July 5—Mountain Mary (Two parts—Drama).
 July 10—The High Cost of Flirting (Comedy).
 July 12—Zaca Lake Mystery (Two parts—Dr.).
 July 14—To Melody a Soul Responds (Drama).
 July 19—The Honor of the District Attorney
 (Two parts—Drama).
 July 21—Wait and See (Drama).
 July 26—The Newer War (Two parts—Dr.).
 July 28—The Deception (Drama).
 July 30—After the Storm (Drama).
 Aug. 2—Detective Blinn (Two parts—Drama).
 Aug. 4—The Mighty Hold (Drama).
 Aug. 9—The Exile of "Bar-K" Ranch (Two
 parts—Drama).
 Aug. 11—Comrades Three (Drama).

BEAUTY.

June 22—A Deal in Diamonds (Com-Dr.).
 July 6—The Guy Upstairs (Comedy).
 July 27—Betty's First Sponge Cake (Comedy).
 Aug. 3—Cupid Takes a Taxi (Comedy).
 Aug. 10—Jimmy on the Job (Comedy).

BRONCHO.

July 14—The Ruse (Two parts—Drama).
 July 21—Cash, Pritch's Pal (Two parts—
 Drama).
 July 28—The Phantom Extra (Two parts—
 Drama).
 Aug. 4—The Golden Trail (Two parts—Dr.).
 Aug. 11—Shifty Inherits a Harem (Two parts—
 Drama).
 Aug. 18—The Girl from the East (Two parts—
 Drama).

DOMINO.

July 22—The Man who Went Out (Two parts—
 Drama).
 July 29—When Love Leads (Two parts—Drama).
 Aug. 5—The Promoters (Two parts—Drama).
 Aug. 12—The \$100,000 Bill (Two parts—Dr.).
 Aug. 19—The Lightkeeper's Son (Two parts—
 Drama).

(Mutual Releases continued on page 1084.)

ROLL TICKETS

Five Thousand.....	\$1.25
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UNITED STATES WAR DEPARTMENT
SPECIFIES
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New York, May 10, 1915.

Gundlach-Manhattan Optical Co., Rochester, N. Y.

Gentlemen: Your letter of May twelfth, with reference to the advertising in connection with the Government's specifying Gundlach Lenses for the sixty-six machine, received.

There is no objection to advertising any of the facts in this matter, and in this connection we might state that both Gundlach Motion Picture and Gundlach Biure Lenses were specified, after exhaustive tests had been made.

The sixty-six machine were shipped to the Chaplain of the various army posts and were sent to China, the Philippine Islands, the Hawaiian Islands, Porto Rico, Canal Zone, and all over the United States.

Yours very truly,

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J. E. Grief, Asst. Gen. Mgr.

JRG/MH

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1044, 1046.)

(Mutual Releases continued from page 1082.)

FALSTAFF.

July 14—Dot of the Dayline Boat (Comedy).
July 23—P. Henry Jenkins and His Goat (Com.).
July 30—Getting the Gardener's Goat (Com.).
Aug. 6—A Plugged Nickel (Comedy).

KAY BEE.

July 23—The Play of the Seasons (Two parts—Drama).
July 30—When the Tide Came In (Two parts—Drama).
Aug. 6—The Heart of James Flint (Two parts—Drama).
Aug. 13—Over Secret Wires (Two parts—Dr.).
Aug. 20—A Knight of the Trails (Two parts—Drama).

KEYSTONE.

July 5—Court House Crooks (Two parts—Comedy).
July 12—When Ambrose Dared Walrus (Two parts—Comedy).
July 19—Dirty Work in a Laundry (Two parts—Drama).
July 26—Fido's Tin Type Tangle (Two parts—Comedy).
Aug. 2—Love and Control (Two parts—Comedy).

KOMIC.

July 25—Safety First (Comedy).
Aug. 1—The Devil Whisker (Comedy).
Aug. 8—Father Love (Comedy).
Aug. 15—The Fatal Finger Prints (Comedy).

MAJESTIC.

July 18—The Mystic Jewel (Two parts—Dr.).
July 20—The Runaways (Comedy).
July 23—The Little Catamount (Drama).
July 26—Tangled Paths (Two parts—Drama).
July 27—The Strawman (Comedy—Drama).
Aug. 1—Victorine (Two parts—Com.-Dr.).
Aug. 3—Billie's Goat (Comedy).
Aug. 8—Big Jim Heart (Two parts—Dr.).
Aug. 10—The Right to Live (Com.-Dr.).
Aug. 15—The Kinship of Courage (Two parts—Melodrama).

MUTUAL WEEKLY.

July 22—Number 29, 1915 (News).
July 29—Number 30, 1915 (News).
Aug. 5—Number 31, 1915 (News).
Aug. 12—Number 32, 1915 (News).

RELANCE.

July 7—The Fortification Piana (Drama).
July 9—At the Porters Gate (Drama).
July 10—The Headliners (Two parts—Drama).
July 13—The Arrow Maiden (Drama).
July 14—A Breath of Summer (Drama).
July 17—The American (Two parts—Drama).
July 19—The Lie (Drama).
July 21—Old Mother Grey (Drama).
July 24—The Pretender (Two parts—Drama).
July 26—Her Fairy Prince (Drama).
July 28—Billie's Rescue (Drama).
July 31—Pale Takes a Hand (Two parts—Dr.).
Aug. 2—The Bride of the Sea (Drama).
Aug. 4—The Little Boy That Once Was He (Comedy).
Aug. 6—A Woman of Nerve (Drama).
Aug. 7—The Ceremonial Turquoise (Two parts—Drama).
Aug. 9—The Little Orphans (Melodrama).
Aug. 11—The Noon Hour (Comedy—Drama).

ROYAL.

July 10—They Ran for Mayor (Comedy).
July 17—They Half and My Half (Comedy).
July 24—Making Over Grandpa (Comedy).
THANHOUSER.

July 11—Tracked Through the Snow (Drama).
July 15—Merry on a Cruise (Two parts—Dr.).
July 18—His I. G. U. (Drama).
July 19—Old Jane of the Gaiety (Drama).
July 20—The Piece of Dorian Gray (Two parts—Drama).
July 25—A Message Through Flames (Drama).
July 27—Contrasts of Society (Two parts—Drama).
Aug. 1—The Game (Drama).
Aug. 3—When the Fleet Sailed (Two parts—Drama).
Aug. 8—The Revenge of the Steeplejack (Dr.).

MUTUAL MASTERPIECES.

July 15—The Fox Woman (Majestic—Four parts—Drama).
July 22—The Mating (N. Y. M. P. Corp.—Five parts—Drama).
July 29—Milestones of Life (Thanhouser—Four parts—Drama).
Aug. 5—The Girl from the Town (American—Four parts—Drama).
NORTH AMERICAN FILM CORPORATION.

July 12—The Diamond from the Sky (Episode No. 11, "The Plaything of the Pa-poose") (Two parts—Drama).

July 19—The Diamond from the Sky (Episode No. 12, "To the Highest Bidder") (Two parts—Drama).
July 26—The Diamond from the Sky, No. 13, "The Man in the Mask" (Two parts—Drama).

Pathe Exchange, Inc.

RELEASE DAYS.

Monday—Balboa, Globe, Pathe, Photocolor.
Wednesday—Pathecolor, Pathe News.
Saturday—Balboa, Pathe News, Phonophila.

BALBOA.

July 17—The Mesh of the Net (Three parts—Drama).
July 26—Ima Simp on the Job (Comedy).

GLOBE.

July 19—Moorish Granada, Picturesque Spain (Split Reel).
July 26—Eggs and Some Tests (Educational) (Split Reel).

Aug. 2—The Kangaroo (Educational).
—In Pekalongan (Picturesque Java—Scenic—Split Reel).

JUMBO.

July 19—Where the Trail Led (Two parts—Drama).

PATHE.

July 19—The Romance of Elaine, No. 30, "The Wireless Detective" (Two parts—Drama).
July 26—The Romance of Elaine, No. 31, "The Death Cloud" (Two parts—Dr.).
Aug. 2—The Romance of Elaine, No. 32, "The Searchlight Gun" (Two parts—Dr.).
Aug. 2—Col. Hester Liar at the Bat (Cartoon—Comedy).
—An Animated Study of Birds (Part 4—Educational—Split Reel).

PATHECOLOR.

July 26—The House Divided (Two parts—Dr.).
July 31—Pro Patria (Six parts—Drama).

PATHE NEWS.

July 25—Number 60, 1915 (News).
July 31—Number 61, 1915 (News).
Aug. 4—Number 62, 1915 (News).
Aug. 7—Number 63, 1915 (News).

PHOTOCOLOR.

July 19—On the Banks of the Crouse (Scenic).
July 19—The Mongoses (Educational).
PUNCH.

Aug. 2—Whiffles at the Front (Two parts—Comedy).

PHUNPHILMEX.

July 17—Once Every Ten Minutes (Comedy).
July 31—Split-Ball Saddle (Comedy).

STARLIGHT.

July 24—Safety First (Comedy).
Aug. 7—Bold Bad Boys (Comedy).

VICTORY.

July 24—The Isolated House (Three parts—Dr.).
Aug. 7—The Righted Wrong (Three parts—Drama—Foreign).

Miscellaneous Feature Releases.

ALLIANCE FILM CORPORATION.

June—111 Starred Babies (Five parts—Drama).

AMERICAN AND EUROPEAN FILM CO.

July—The New Evangeline (Drama).

AMERICAN CORRESPONDENT FILM CO., INC.

July—The Battle of Premyral (Topical).

CEMOPOTOPFILM CO.

July—Liberty Hall (London—Four parts—Drama).

ELKO FILM COMPANY.

June—Little Sunset (Bosworth—Four parts—Drama).

FOX FILM CORPORATION.

July—The Devil's Daughter (Drama).

FROHMAN AMUSEMENT CO.

August—Just Out of College (Comedy).

GRANT NORTHERN FILM CO.

July—The Heart of Lady Aisline (Four parts—Drama).

K. & R. FILM CO., INC.

July—Silver Threads Among the Gold (Drama).

METRO PICTURES CORPORATION.

July 5—Greater Love Hath No Man (Popular Plays and Players—Drama).
July 12—Marce Covington (Relife-Drama).
July 19—The Right of Way (Relife-Drama).
July 26—The Second in Command (Quality Dr.).

MIRROGRAPH CORPORATION.

July—All for a Girl (Five parts—Drama).

N. C. M. P. INC.

July—With the Fighting Force of Europe (Topical).

PARAMOUNT PICTURES CORPORATION.

July 22—Kilnsney (Morocco—Drama).
July 29—Society Elites (Morocco—Drama).
July 29—Puppet Crown (Lasky, Five parts—Drama).
Aug. 2—Rags (Famous Players, Five parts—Drama).
Aug. 5—Sold (Famous Players—Dr.).
Aug. 9—Society Elites (Morocco—Five parts—Drama).
Aug. 12—Nearby a Lady (Morocco—Bosworth—Five parts—Drama).
Aug. 16—Marriage of Kitty (Lasky—Five parts—Drama).
Aug. 19—The Fighting of the North (Famous Players—Five parts—Drama).

PARAMOUNT TRAVEL SERIES.

The Panama Canal of Today.
Tropical Birds of Panama.
Motoring, Cuba and Jamaica.
Capturing the Lordly Tarpon.
Banana and Pineapple Oranges.
Water Sports at the Equator.
Capitol of S. A. at Washington.
The Snow-Capped Andes Mountains.
Santiago's Famous Fire Department.

PICTURE PLAYHOUSE FILM COMPANY.

July 15—The Pursuing Shadow (Five parts—Drama).

RANDOLPH FILM CO.

July—Where the Shriner Meets the Cowboy (Drama).

RING LARDNER SERIES.

July 12—"You Know Me, Al" (Letters from Bugs to Gus, No. 1—Comedy).
July 19—Letters from Bugs to Gus, No. 2 (Cdy.).
July 26—Letters from Bugs to Gus, No. 3 (Cdy.).
Aug. 2—Letters from Bugs to Gus, No. 4 (Cdy.).
Aug. 9—Letters from Bugs to Gus, No. 5 (Cdy.).

SELECT FILM BOOKING AGENCY.

June—An Alien (Nine parts—Drama).

SING SING FILM CO.

July—Forty Years in Sing Sing (Three parts—Drama).

SUN PHOTOPLAY CO.

July—The Princess of Judia (Five parts—Drama).

THE GOTHAM FILM CO., INC.

June 1—The Man Who Beat Dan Dolan (Two parts—Drama).

THE PHOTOPLAY RELEASING CO.

July—Sarah Bernhardt at Home (Two parts—Topical).

UNITED PHOTO PLAYS CO.

June—Series A—Japan (Six parts—Drama).

WORLD COMEDY STAR FILM CORPS.

July 26—Pokes and Jabs in a Quiet Game (Wisard—Comedy).
Aug. 2—Pokes and Jabs in Manners and Splashes (Wisard—Comedy).
Aug. 9—Pokes and Jabs in "Juggling the Truth" (Wisard—Comedy).

WORLD FILM CORPORATION.

July 26—Series A—Japan (Six parts—Drama).
Aug. 2—Sunday (Lederer—Drama).
Aug. 9—The Siren Voice (Brady—Drama).
Aug. 16—The Little Dutch Girl (Hubert Dr.).
Aug. 23—The Master Hand (Fremo—Drama).

V.-L.-S.-E. INC.

July 26—A Texas Steed (Solig—Five parts—Drama).
Aug. 2—The Climbers (Labin, Five parts—Dr.).
Aug. 9—Chains of Course (Vittagard, Six parts—Drama).
Aug. 16—A Bunch of Keys (Kessany—Five parts—Drama).

OBORON KLEINE.

June 21—The Speedshirt (Six parts—Drama).
June—The Computers (Five parts—Drama).

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1044, 1046.)

General Film Company

RELEASE DAYS.

Monday—Biograph, Essanay, Kalem, Lubin, Selig, Vitagraph.

Tuesday—Biograph, Essanay, Kalem, Lubin, Selig, Vitagraph.

Wednesday—Biograph, Edison, Essanay, Kalem, Knickerbocker, Lubin, Selig, Vitagraph.

Thursday—Biograph, Essanay, Lubin, Minal, Selig, Vitagraph.

Friday—Biograph, Edison, Essanay, Kalem, Lubin, Vitagraph.

Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

BIOGRAPH.

- July 26—The Wanderer's Fled (Drama).
- July 30—The Battle at Elderbush Gulch (Special—Two parts—Drama) (Release No. 8).
- July 31—More than Friends (Drama).
- Aug. 2—Love's Rector (Drama).
- Aug. 3—The Drab Sister (Special—Two parts—Drama).
- Aug. 4—Jane Eyre (Special—Three parts—Drama).
- Aug. 5—The Comedy—Drama.
- Aug. 6—Her Mother's Oath (Drama) (Biograph Release No. 9).
- Aug. 7—Frederick Holmes Ward (Comedy—Drama).
- Aug. 9—Her Hidden Life (Drama).
- Aug. 10—The Law of Love (Special—Two parts—Drama).
- Aug. 12—Stronger Than Love (Drama).
- Aug. 13—The Last Drop of Water (Drama).
- Aug. 14—The Little Slave (Drama).

EDISON.

- July 17—For His Mother (Drama).
- July 21—A Change for the Better (Comedy).
- July 23—On Dangerous Paths (Special—Four parts—Drama).
- July 24—The Secret of the Cellar (Drama).
- July 25—Poor Baby (Comedy) (Drama).
- July 30—The Girl of the Gypsy Camp (Special—Three parts—Drama).
- July 31—The Bedouin's Sacrifice (Drama).
- Aug. 4—Not Much Force (Comedy).
- Aug. 6—Juna Friday (Special—Four parts—Drama).
- Aug. 7—Not Wanted (Child Story).
- Aug. 11—Food for King and Riley (Comedy).
- Aug. 13—The King of the Wire (Special—Three parts—Drama).
- Aug. 14—A Sprig of Shamrock (Drama).

ESSANAY.

- July 14—The Fable of the Scowder Who Fell Hard (Comedy).
- July 15—The Pipe Dream (Comedy).
- July 16—The Bachelor's Baby (West-Dr.).
- July 17—Jana of the Bell (Special—Two parts—Drama).
- July 19—A Bag of Gold (Drama).
- July 20—Jabber's Conquest (Episode No. 3 of "The Adventures of Domibacca"—Special—Two parts—Drama).
- July 21—The Fable of the Home Treatment and the Sure Cure (Comedy).
- July 22—Others Stated It, But Sophia Finished (Comedy).
- July 23—Broncho Billy and the Possa (Western—Drama).
- July 24—The Sky Hunters (Special—Three parts—Drama).
- July 26—The Call of the Boy (Drama).
- July 27—Boys Will Be Boys (Special—Three parts—Comedy—Drama).
- July 28—"Dreary" Dad? Does Bear Hunting—A Scene on the same reel (Living Cartoon).
- July 29—Snakerville—Twice (Comedy).
- July 30—Broncho Billy's Surrender (West-Dr.).
- July 31—A Man Afraid (Special—Two parts—Drama).

- Aug. 2—The Kiss (Drama).
- Aug. 3—Business Rivals (Special—Two parts—Drama).

- Aug. 4—Dreary Dad in a Visit to His Uncle's Farm (Living Cartoon).
- A Scene Subject on the same reel.
- Aug. 5—Street Fakers (Comedy).
- Aug. 6—Broncho Billy's Protege (Western—Drama).
- Aug. 7—Eyes That See Not (Special—Three parts—Drama).
- Aug. 9—The Hawk (Special—Two parts—Comedy).
- Aug. 9—The Happy House (Drama).
- Aug. 10—When the Ladies Smile (Special—Three parts—Drama).
- Aug. 11—The Fables of The Tip and the Treasure (Comedy).
- Aug. 12—The Bell Hop (Western—Comedy).
- Aug. 13—Broncho Billy Steps In (Western—Drama).
- Aug. 14—A Cave on Thunder Cloud (Special—Two parts—Drama).

KALEM.

- July 23—In Double Harness (Special—Two parts—Comedy).
- July 24—The Girl on the Engine (Episode No. 37 of the "Hazards of Helen" Railroad Series—Drama).
- July 26—Don Caesar De Baza (Broadway Favorites—Special—Four parts—Drama).
- July 27—The Tollers "Ham" and "Bud" (Comedy).
- July 28—Mysteries of the Grand Hotel (Second Instalment, "The Disappearing Necktie"—Special—Two parts—Drama).
- July 30—A Business Buccaneer (An Alice Joyce Re-issue—Drama).
- July 31—The Fate of Number 1 (Episode No. 38 of the "Hazards of Helen" Railroad Series—Drama).
- Aug. 2—The Maker of Dreams (Special—Three parts—Broadway Favorites—Dr.).
- Aug. 3—The Hypnotic Monkey ("Ham & Bud" Comedy).
- Aug. 4—Mysteries of the Grand Hotel—"The Secret Code"—Instalment No. 3 (Special—Two parts—Drama).
- Aug. 6—For His Stake (Special—Two parts—Comedy—Drama).
- Aug. 7—The Substitute Pivman (Episode No. 39 of the "Hazards of Helen" Railroad Series—Drama).
- Aug. 9—The Runaway Wife (Special—Four parts—Broadway Favorites—Dr.).
- Aug. 10—The Winning Wash (Ham & Bud Comedy).
- Aug. 11—The Riddle of the Riots (Episode No. 40 of the "Mysteries of the Grand Hotel—Special—Two parts—Dr.).
- Aug. 13—The Country Girl (Drama) (Re-issue).
- Aug. 14—The Limited's Peril (Episode No. 40 of the "Hazards of Helen" Railroad Series—Drama).

LUBIN.

- July 23—Her Idol (Drama).
- July 24—When Wife Sleeps (Comedy).
- July 25—The African's Adventure (Drama).
- July 27—Sun's Sultana (Comedy).
- Au Africa Hunt (Comedy).
- July 28—The Dead Soul (Special—Three parts—Drama).
- July 29—The Gold in the Crook (Special—Two parts—Drama).
- July 30—The City of Motherhood (Drama).
- July 31—Billie's Heiress (Comedy).
- Aug. 2—The Taint (Drama).
- Aug. 3—The Baby Home Company (Comedy).
- A One Reel Feature (Comedy).
- Aug. 4—Country Blood (Special—Two parts—Drama).
- Aug. 5—The Witness (Special—Three parts—Drama).
- Aug. 6—A Day of Havoc (Drama).
- Aug. 7—Billie's Debut (Comedy).
- Aug. 8—The Great Love Land (Drama).
- Aug. 10—Horrible Hyde (Comedy).
- Reincarnated Dulcet (Comedy).
- Aug. 11—Hold Emmett, Ireland's Martyr (Special—Three parts—Drama).
- Aug. 12—The Power of Prayer (Special—Two parts—Drama).
- Aug. 13—The Deception (Drama).
- Aug. 14—Her Nieces (Comedy).

MINA.

- July 8—A Noble's Lodging (Comedy).
- July 15—The Frightful Kid (Comedy).

- July 22—On the Job (Comedy).
- July 23—His In Agony (Comedy).
- Aug. 3—Waking Up Father (Comedy).

SELIG.

- July 26—The Unfinished Portrait (Special—Two parts—Drama).
- July 26—Hearst-Selig News Pictorial, No. 59, 1915 (News).
- July 27—The Child, the Dog and the Villain (Drama).
- July 28—Jimmy (Drama).
- July 29—Hearst-Selig News Pictorial No. 60, 1915 (News).
- July 30—The Hero of Constant (Special—Three parts—Drama).
- July 31—The Quest (Drama).
- Aug. 2—The Melody of Doom (Special—Two parts—Drama).
- Aug. 2—Hearst-Selig News Picture, No. 61, 1915 (News).
- Aug. 3—The Taking of Mustang Pete (Western—Drama).
- Aug. 4—The Prima Donna's Mother (Drama).
- Aug. 5—The Scarlet Lady (Special—Three parts—Drama).
- Aug. 5—Hearst-Selig News Pictorial, No. 62, 1915 (News).
- Aug. 7—The Black Leopard (Jungle Zoo—Dr.).
- Aug. 9—The Face in the Mirror (Special—Two parts—Drama).
- Aug. 9—Hearst-Selig News Pictorial No. 63, 1915 (News).
- Aug. 10—The Gold Dust and the Squaw (Western—Drama).
- Aug. 12—When Love is Mocked (Special—Three parts—Drama).
- Aug. 12—Hearst-Selig News Pictorial No. 64, 1915 (News).
- Aug. 14—The Orage-Outing (Jungle-Zoo—Wild Animal—Drama).

VITAGRAPH.

- July 23—Mr. Bizib's Dilemma (Comedy).
- July 24—A Pair of Queens (Special—Two parts—Comedy).
- July 26—The Jarr Family Series, No. 15, "Mr. Jarr's Big Vacation" (Comedy).
- July 27—The Red Supano (Special—Two parts—Drama).
- July 28—The Missing Clue (Comedy).
- July 29—Cutty, or, Hunting (Comedy).
- July 30—Some Duel (Comedy).
- July 31—The Mystery of Mary (Broadway Star Feature—Special—Three parts—Drama).
- Aug. 2—The Serpent's Tooth (Comedy).
- Aug. 3—The Scar (Broadway Star Feature—Special—Three parts—Drama).
- Aug. 4—The Repentance of Dr. Blinn (Drama).
- Aug. 5—A Disciple of Plato (Comedy).
- Aug. 6—Dimplex and the Ring (Comedy).
- Aug. 7—Pat Hogan, Deceased (Special—Two parts—Drama).
- Aug. 9—What Did He Whisper? (Comedy).
- Aug. 10—Life's Yesterdays (Special—Two parts—Drama).
- Aug. 11—His Fairy Godmother (Comedy).
- Aug. 12—His Hunkie (Melo-Drama).
- Aug. 13—A Keyboard Strategy (Comedy).
- Aug. 14—Heavy Hittin' Broadway Star Feature—Special—Three parts—Dr.).

General Film Company Features

BROADWAY STAR FEATURES.

- July 3—The Criminal (Special—Three parts—Drama).
- July 6—The Man from the Desert (Special—Three parts—Drama).
- July 17—The Confession of Madame Barstoff (Special—Three parts—Drama).
- July 20—The Lady Madonna (Special—Three parts—Drama).
- July 31—The Mystery of Mary (Special—Three parts—Drama).
- Aug. 3—The Scar (Special—Three parts—Dr.).
- Aug. 14—Heavy Hittin' Broadway Star Feature—Special—Three parts—Drama).

KNICKERBOCKER STAR FEATURES.

- July 21—The Cup of Chance (Special Feature—Three parts—Drama).
- Aug. 4—Tides of Time (Special Feature—Three parts—Drama).

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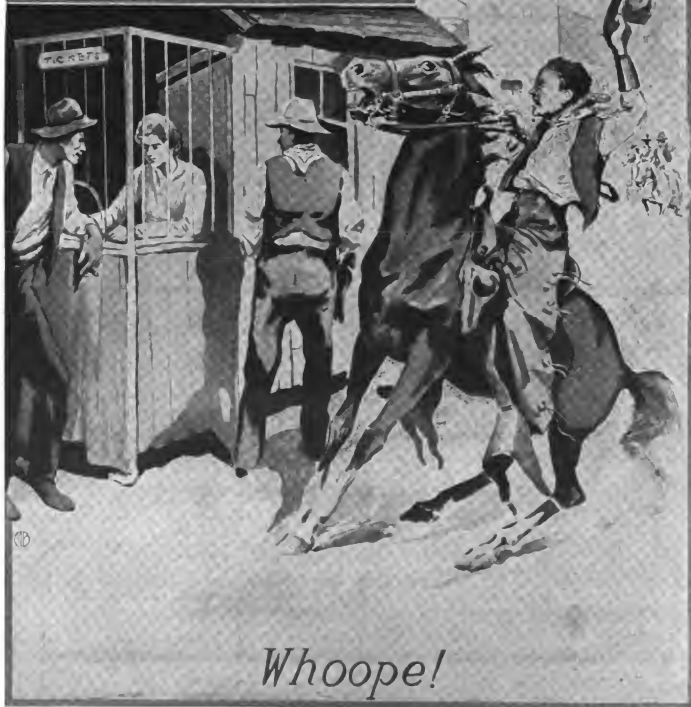
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